

# MOTION PICTURE HERALD

Heeding "State of Union"  
Call, Industry Gears for  
Emergency Cooperation

Utah Ruling Sets Back  
Trust Suit Time Limit

AFM Talks to Producers  
On Television Formula



**REVIEWS** (In Product Digest): THE MAKING SEASON, OPERATION PACIFIC, OPERATION DISASTER, TOMAHAWK, PRIDE OF MARYLAND, AL JENNINGS OF OKLAHOMA

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**JANUARY 22, 1961**



**STOP HERE  
FOR THE BIG  
M-G-M TRADE  
SHOWS!**

"Park your  
cars at  
locations  
on next  
page please!"



# JAN. 25th

## M-G-M Trade Show

### "CAUSE FOR ALARM!"

## BIG ROMANTIC DRAMA!

This girl is in trouble! If she could only get that letter back! Here's suspense that keeps the audience tense right up to the surprise ending!

M-G-M presents LORETTA YOUNG in "CAUSE FOR ALARM!" • BARRY SULLIVAN • BRUCE COWLING • Margalo Gillmore • Screen Play by Mel Dinelli and Tom Lewis • Story by Larry Marcus • Directed by TAY GARNETT • Produced by TOM LEWIS



ALBANY	20th-Fox Screen Room	1952 Broadway	2/25	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/25	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/25	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/25	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/25	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/25	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/25	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	290 S. Liberty St.	1/25	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/25	1:30 P.M.	NEW YORK N.Y.	M-G-M Screen Room	639 Ninth Avenue	1/25	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1/25	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/25	1 P.M.
CINCINNATI	20th-Fox Screen Room	16 East Sixth Street	1/25	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/25	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	1/25	2 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/25	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/25	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/25	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/25	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/25	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/25	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/25	1 P.M.
DETROIT	20th-Fox Screen Room	2211 Cass Avenue	1/25	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/25	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1/25	1:30 P.M.	SAN FRANCISCO	245 Hyde Street	245 Hyde Street	1/25	1:30 P.M.
KANSAS CITY	United Artists' Screen Rm.	1851 S. Westmoreland	1/25	2 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	1/25	1 P.M.
LOS ANGELES	20th-Fox Screen Room	151 Vance Avenue	1/25	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/25	2 P.M.
MEMPHIS									

FEB. 1st

(except Denver, Jan. 23rd)

## M-G-M Trade Show

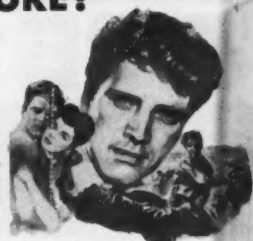
### "VENGEANCE VALLEY"

#### TECHNICOLOR

## BIG TECHNICOLOR ADVENTURE!

Burt Lancaster's biggest outdoor drama. Filmed in the rugged Rockies. Luke Short's famed Saturday Evening Post story and novel.

M-G-M presents BURT LANCASTER in "VENGEANCE VALLEY" Co-starring ROBERT WALKER • JOANNE DRU • SALLY FORREST with John Ireland • Ray Collins • Color by TECHNICOLOR • Screen Play by Irving Ravetch • Based on the novel and Saturday Evening Post serial by Luke Short Directed by RICHARD THORPE • Produced by NICHOLAS NAYFACK



ALBANY	20th-Fox Screen Room	1952 Broadway	2/1	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/1	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/1	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/1	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/1	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/1	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/1	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	290 S. Liberty St.	2/1	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/1	1:30 P.M.	NEW YORK N.Y.	M-G-M Screen Room	639 Ninth Avenue	2/1	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/1	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/1	1 P.M.
CINCINNATI	20th-Fox Screen Room	16 East Sixth Street	2/1	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/1	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/1	2 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/1	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/1	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/1	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/1	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/1	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/1	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/1	1 P.M.
DETROIT	20th-Fox Screen Room	2211 Cass Avenue	2/1	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/1	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/1	1:30 P.M.	SAN FRANCISCO	245 Hyde Street	245 Hyde Street	2/1	1:30 P.M.
KANSAS CITY	United Artists' Screen Rm.	1851 S. Westmoreland	2/1	2 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/1	1 P.M.
LOS ANGELES	20th-Fox Screen Room	151 Vance Avenue	2/1	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/1	2 P.M.
MEMPHIS									

FEB. 5th

M-G-M Trade Show

## "ROYAL WEDDING"

#### TECHNICOLOR

## BIG TECHNICOLOR MUSICAL!

Not since Fred Astaire electrified the fans in "Easter Parade" such an M-G-Musical. Co-starring Jane Powell in the story of a famed sister-brother singing, dancing team.

M-G-M presents FRED ASTAIRE • JANE POWELL in "ROYAL WEDDING" Co-starring PETER LAW FORD • SARAH CHURCHILL • KEENAN WYNN with Albert Sharpe • Color by TECHNICOLOR • Story and Screen Play by Alan Jay Lerner • Music by Burton Lane • Lyrics by Alan Jay Lerner • Directed by STANLEY DONEN • Produced by ARTHUR FREED



ALBANY	20th-Fox Screen Room	1952 Broadway	2/5	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/5	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/5	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/5	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/5	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/5	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/5	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	290 S. Liberty St.	2/5	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/5	1:30 P.M.	NEW YORK N.Y.	M-G-M Screen Room	639 Ninth Avenue	2/5	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	2/5	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/5	1 P.M.
CINCINNATI	20th-Fox Screen Room	16 East Sixth Street	2/5	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/5	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/5	2 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/5	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/5	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/5	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/5	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/5	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/5	1 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/5	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2211 Cass Avenue	2/5	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/5	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2/5	1 P.M.	SAN FRANCISCO	245 Hyde Street	245 Hyde Street	2/5	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/5	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/5	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/5	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/5	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/5	2 P.M.					

# THE ENFOR

**SHOWS THAT**

**ARE ENGAGED IN A**

**WHICH IS STEADILY**

**EXHIBITOR WITH PIC**

**POWERED FOR TODA**

**HUMPHREY BOGART** as **"THE ENFORCER"** with ZERO MOSTEL • TED de CORSIA  
ROY ROBERTS • EVERETT SLOANE



# ENFORCER AGAIN

## WARNERS

## PRODUCT POLICY

## PROVIDING THE

## TURE-STRENGTH

## Y'S MARKET!

and on! and on!! and on!!! including

### THE ENFORCER TRADE SHOW JANUARY 22

#### ALBANY

Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.

#### ATLANTA

20th Century-Fox Screening Room  
197 Walton St. N.W. • 4:00 P.M.

#### BOSTON

880 Screening Room  
122 Arlington St. • 2:30 P.M.

#### BUFFALO

Paramount Screening Room  
444 Franklin St. • 3:00 P.M.

#### CHARLOTTE

20th Century-Fox Screening Room  
506 S. Church St. • 2:00 P.M.

#### CHICAGO

Warner Screening Room  
1507 So. Wabash Ave. • 1:30 P.M.

#### CINCINNATI

880 Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.

#### CLEVELAND

Warner Screening Room  
2200 Foye Ave. • 8:30 P.M.

#### DALLAS

20th Century-Fox Screening Room  
1003 Wood St. • 2:00 P.M.

#### DENVER

Paramount Screening Room  
2104 Stout St. • 2:00 P.M.

#### DES MOINES

Paramount Screening Room  
1121 High St. • 12:45 P.M.

#### DETROIT

Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.

#### INDIANAPOLIS

20th Century-Fox Screening Room  
316 So. Illinois St. • 1:00 P.M.

#### JACKSONVILLE

Florida Theatre Bldg. S. Bn.  
128 E. Forsyth St. • 8:00 P.M.

#### KANSAS CITY

20th Century-Fox Screening Room  
1729 Wyandotte St. • 1:30 P.M.

#### LOS ANGELES

Warner Screening Room  
2023 S. Vermont Ave. • 2:00 P.M.

#### MEMPHIS

20th Century-Fox Screening Room  
151 Verno Ave. • 2:00 P.M.

#### MILWAUKEE

Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.

#### MINNEAPOLIS

Warner Screening Room  
1800 Currie Ave. • 2:00 P.M.

#### NEW HAVEN

Warner Theatre Projection Room  
70 College St. • 2:00 P.M.

#### NEW ORLEANS

20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.

#### NEW YORK

Home Office  
221 W. 46th St. • 3:30 P.M.

#### OKLAHOMA

20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.

#### OMAHA

20th Century-Fox Screening Room  
1502 Desvost St. • 1:00 P.M.

#### PHILADELPHIA

Warner Screening Room  
220 No. 13th St. • 2:30 P.M.

#### PITTSBURGH

20th Century-Fox Screening Room  
1715 Med. of Allies • 1:30 P.M.

#### PORTLAND

Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

#### SALT LAKE

20th Century-Fox Screening Room  
214 East 1st South • 2:00 P.M.

#### SAN FRANCISCO

Paramount Screening Room  
205 Golden Gate Ave. • 1:30 P.M.

#### SEATTLE

Jewel Box Screening Room  
2310 Second Ave. • 10:30 A.M.

#### ST. LOUIS

Yvonne Screening Room  
3143 Olive St. • 1:00 P.M.

#### WASHINGTON

Warner Theatre Building  
12th & E. N.W. • 10:30 A.M.

Directed by BRETAGNE WINDUST • Produced by MILTON SPERLING • Written by MARTIN RACKIN • UNITED STATES PICTURES PROD • Distributed by WARNER BROS.

Mr. Showman—  
FILM DAILY says

# the MAN who cheated himself

rates a good deal  
of attention  
because



"It's  
First  
Rate!"

"It's  
effectively  
played on  
every hand!"

"It's a  
resourceful,  
imaginative  
smart job!"

"It should  
prove itself  
a good thing  
at the boxoffice  
in every  
situation!"

STR agrees:  
"First-rate Enter-  
tainment!"

BOXOFFICE agrees:  
"Sure to Please!"

HARRISON'S  
REPORT agrees:  
"Engrossing, gripping and  
Exciting!"

Ask the showmen  
who saw it at the  
Trade Screening!

**BOOK IT NOW!**

There's No Business Like **20** Business!

CENTURY-FOX

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 2

January 13, 1951



## Beware New Tax Drives

THE Federal Government is not the only taxing authority seeking additional ways of raising revenue. The American Municipal Association has asked Congress to let states and cities take over completely the admission tax. While it is most unlikely—in view of the national emergency—that Congress would vote to relinquish any source of taxes, it is certain that many states and cities are considering plans to place local admission taxes on top of the Federal levy.

This year is one of particular danger in this regard not simply because local governments are looking for more money but because 44 state legislatures will be in session, most of them within the next few months. Already several states have passed enabling acts permitting local communities, at any time, to impose admission taxes on theatres. Other states will be asked to take similar action.

The battle against taxes is then a continuing one, to be waged on three fronts—national, state and municipal. Even where states have granted to communities the powers to tax theatre admissions, energetic work by theatre men has warded off the danger in some instances.

The good work done last year by the whole industry in the effort to get the 20 per cent Federal admissions tax abolished will be of value when Congress shortly starts looking for sources of great new revenues to pay for defense.

The COMPO committee on taxation should again be ready for action. While in these times a reduction in the Federal admissions tax may be impossible to achieve, any increase in that levy would have a serious effect on the industry. It would be disastrous to hundreds of theatres.



Q The top-grossing pictures of the 1949-50 season listed in the *Herald* last week again illustrate the variety of tastes in film entertainment. In alphabetical order there were: "Annie Get Your Gun" for music and dance, "Battleground" for drama, "Cheaper by the Dozen" for comedy, "Cinderella" for fable and "Samson and Delilah" for spectacle. Let any critic look over that group of motion pictures and then defend any assertion that Hollywood works by formula!



## Prophets of Doom

NO useful public relations purpose is served by random comments from responsible exhibitors that business in theatres is off markedly in television areas and hardly at all elsewhere. While the impact of television is not to be doubted, there is no uniform pattern. There are many theatres far from television signals whose box office has declined as much as those in cities with several television channels.

If all industry leaders do not stop telling the public that television is preferred and, by implication, that television is better than movies, serious harm will be done to the business.

No patron wants to pay money to see something that is poorly regarded by his friends and neighbors.

Theatre men everywhere have found that certain attractions do as fine business now as during the peak of the boom. This

being the case, the problem does not rest in television alone. As with all service businesses, and particularly any entertainment business, the motion picture's appeal is partly psychological. With the beginning of the new year, it would be well for all within the industry to resolve to speak well of it or to volunteer no comment that may be misunderstood or misinterpreted by the public.



## Phonevision Test

THE long-delayed test of the Phonevision system of subscriber fee television sponsored by the Zenith Radio Corporation is now being conducted in Chicago. Each day the 300 test families may decide when they wish to pay \$1 to have a feature length film available on their receivers.

Mr. Larry Wolters, radio and television editor of *The Chicago Tribune*, had an interesting reaction to the first test Phonevision program: "We felt that even the best movies, if made available on a charge basis, would find strong competition from the best free features of our present sponsored TV system. Probably Phonevision would have its greatest appeal by filling in the hours after 9 P.M. when TV offers slim pickings on most nights."

If Mr. Wolters' initial views are confirmed, they provide additional arguments for the position that Hollywood's product belongs in the theatres and in the theatres alone.



## The Warner Decree

THE consent decree negotiated by Warner Brothers and the Department of Justice which was formally presented to the Federal Court for approval January 4, follows the pattern of the Paramount and RKO decrees. Divorcement is ordered between the producing-distributing company and the theatre company. Furthermore the theatre company must divest itself of a certain number of theatres. As with the other decrees, control of the two new companies must be in separate hands. Messrs. Harry, Jack and Albert Warner must elect to go with one of the new companies or the other. They must decide and act as a unit. It has been reported that they will stay with the producer-distributor firm. It will indeed be a new order when Warner theatres are without Warners. Whatever the merits of the anti-trust case already decided by the courts, the Warners have made an important contribution to American exhibition. They built a great circuit and brought fine entertainment in pleasant surroundings to millions.



Q Mr. Adolph Zukor, youthful veteran of the industry at 78, recently expressed "qualified optimism" for the future. "I don't think we will ever return to a period of abnormal profits but by intelligent choice of the essential ingredients of a film—story and subject—and rigid economy in production costs, we can keep in the black," was one point he made. Another important one was Mr. Zukor's condemnation of the practice of booking poor quality pictures at low rentals on weekends and keeping the better product for the middle of the week.

# Letters to the Herald

## Understanding

TO THE EDITOR:

I don't think we should be too disturbed about television. Theatre business is far from a lost cause and is here to stay as a part of the living of our communities. . . . I think theatre men and the distributors have a lot to offer that television can't have; and, with good, sound popular entertainment with family appeal, there is no reason that shows won't be part of every day living.

When we have such pictures as "Annie Get Your Gun," "Cheaper by the Dozen," "Duchess of Idaho," "Francis," "Louisa," "Peggy" and many others, we find that people will still come out, television or no television. This would prove in itself that, when you have the right product on your screen, you can still get them out.

There is one thing that producers should keep in mind—the mass appeal which is from the working class which loves family pictures and turns out to see them. Sophisticated pictures have a limited field and I don't think smaller town situations or action houses should be asked to play them or have these pictures forced on them.

I also think one great error is the fact distributors and exhibitors are after the other's hide. In many cases, the exhibitor chisels too much or the distributor asks abnormal prices which the exhibitor feels he can't afford to pay. We all realize production costs are up like manufacturing costs in any line of business. Also, it must be taken into consideration that the operating of shows is up, too. It is a vicious circle, and a deep understanding between exhibitor and distributor should be arrived at so that both can make it profitable and create much good will.—*HARLAND RANKIN, President, Rankin Enterprises, Chatham, Ontario, Canada.*

## 24-Sheets

TO THE EDITOR:

Someone has said we can expect approximately 50,000,000 vehicles on the highways of our country in 1951.

It doesn't take much imagination to visualize the impact of several thousand 24-sheets in the proper spots.—*JACK BOMAR, Wren Theatres, Little Rock, Ark.*

## More Comedies

TO THE EDITOR:

Need more light comedies—less phobia-type murder mysteries.—*Greenville, N. C., Exhibitor.*

## Light Comedies

TO THE EDITOR:

We need stories of every type to attract every class of patron.

But there is need for more light comedies. There are too many run-of-the-mill detective stories and musicals.

Producers should avoid releasing pictures in cycles, such as the flood of Westerns experienced this last year.

Story is most important. Stars make a good story a top show, but even stars can't save a poor story from being a "clunker."—*WALTER FOWLER, New Edson Theatre, Edson, Alberta, Canada.*

## Too Many "B's"

TO THE EDITOR:

There are still too many "B" pictures that have to be bought to get the "A" attractions. The public is wised up. No longer will they bite on the "B" attractions—doubled or otherwise. The producers better devote their efforts and finances to the better attractions, or it is going to be disastrous for all. The "B" houses are definitely going to have to change their policy as this type of product will not click any more.—*Clear Lake, Ia., Exhibitor.*

## Better Product

TO THE EDITOR:

Better the product. Make them entertain as well as carry a message. Cut out the costly highbrow flops, i.e., "Christopher Columbus" and other American releases comparable to it. Unless they are excellent, no running time over one and one-half hours—90 minutes. Quit comparing a new release as better than one established as a hit when it is not; i.e., "Top o' the Morning" with "Going My Way."—*Pasadena, Calif., Exhibitor.*

## Average Man

TO THE EDITOR:

Human interest. Keep the action moving. Stay away from plots that are built around former actors' lives. No deep drama. Movies belong to the average man.

Let's keep them there.—*O. E. ROBERTS, Mars Theatre, Mars Hill, N. C.*

## Family Films

TO THE EDITOR:

I'd like more family pictures like "The Yearling."—*San Bernardino, Calif., Exhibitor.*

## TV Advertising Cost

TO THE EDITOR:

We hear much these days about using television to advertise our pictures. We are urged to take advantage of this medium, which now becomes another competitor. If you can't fight 'em, join 'em.

What about the exhibitor in a small town, such as we operate in—a town of 14,500 population with 700 TV sets in the town proper and 1,800 within a radius of 12 miles? This ought to provide enough coverage for television advertising, but here's where the rub comes in. We contacted our lone television station which is located in Charlotte and were advised that the cost of TV advertising for us would be \$45. Add that figure to the \$35 price being quoted for television trailers and explain, please, how a small town theatre could afford TV advertising. The \$45 figure covers the cost of running the TV trailer and I believe these average around 30 seconds.—*EARLE M. HOLDEN, Center Theatre, Hickory, N. C.*

## Crying Need

TO THE EDITOR:

The distributors should spend money on local advertising, sharing with the exhibitor the same percentage as at the box office. Percentage pictures have helped eliminate spending money on local advertising. Sharing the cost of local advertising will help bring back showmanship which is the crying need in this business today.—*CLARENCE GOLDER, Civic Center Theatre, Great Falls, Mont., and Secretary-Treasurer, Independent Theatre Owners of Montana.*

## Splicing

TO THE EDITOR:

I think the way the exchanges make splices with a curved splicer is wrong. This makes for an easier film break and these are bad enough with some of the film we get. A straight splice would improve things very much.

Also have the film companies make better trailers. Most of them are bad and do not concern the picture very much.—*Valdosta, Ga., Exhibitor.*

## Down-to-Earth

TO THE EDITOR:

I am for: more down-to-earth pictures, less long-drawers epics. After all, some of us live in small towns!—*York, Neb., Exhibitor.*

## MOTION PICTURE HERALD

January 13, 1951

## ON THE HORIZON

*Development and trends that shape the motion picture industry's future.*

**INDUSTRY** mobilizes on all fronts in national emergency Page 13

**FEDERAL** court rules trust claims may go back as far as 1936 Page 14

**LOEW'S** actively interested in working out decree, it is confirmed Page 14

**WAYNE** rocket trip to Fame gets super-sonic attention Page 15

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**TERRY RAMSAYE** Says—A column of comment on matters cinematic Page 19

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**FILM** theatres took greater part of 1948 amusement dollar Page 28

**CROSBY** anniversary tribute is high, wide and handsome affair Page 29

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**FRENCH** film aid program rapped in Chamber of Deputies Page 36

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► **John Wayne** may outstrip all previous Number One Money Making Stars in the number and frequency of his screen appearances after taking leadership. With one new picture now in distribution—"Operation Pacific"—three more completed, four more on the 1951 agenda, and commitments for one annually to each of three major distributing companies, the star figures to surpass all past winners in the immediacy and extent of the effect of his election on the nation's box offices.

► The industry is expected to know very soon whether **COMPO** will continue as it is now constituted, go on without **TOA** or be dissolved. If the latter alternative is the final choice, it is certain that some kind of a War Activities Committee would be established to take over some of the functions planned for **COMPO**.

► Exhibition and theatre equipment and supply interests have been pressing for an increase in the National Production Authority's limitation of remodeling of theatres to \$15,000 (including cost of labor) in any 12 months from the present \$5,000. An answer is expected shortly.

► **Allied States Association**, at its coming mid-winter board meeting, will not materially soften its stand against any industry arbitration system. Despite overtures from pro-arbitration distributor officials, **Allied's** general counsel **Abram F. Myers** and other **Allied** officers still distrust any such system.

► Congress will probably speed through a bill reactivating the **World War II War Damage Corp.**, giving property owners low-cost Government insurance against damage from enemy action or action of U. S. troops resisting the enemy. There'll be a big debate on whether

the Corporation's activities should include insuring businessmen against liability they may incur for injuries to their workers as a result of enemy bombing.

► Talks are under way to work out a formula under which film companies could release pictures produced after 1946 for use on television. Once basic agreement has been reached on how the American Federation of Musicians is to share in the proceeds, a number of companies—particularly the independents—will be ready to make deals with the broadcasters. The majors and the big independents still remain on the side-lines, but this hesitancy may vanish once there is a concrete basis for negotiations.

► American equipment manufacturers will again find the Canadian market opening up for them, after a number of years, with the ending of heavy duty and other regulations on imports of projection machines, etc., to the Dominion from the United States. Reason for the easing of the curbs is the vast improvement in the U. S. dollar position in Canada.

► Best betting is that the Administration won't make a serious effort to extend price controls to presently-exempt admission prices and film rentals, and that if it should, Congress will argue that there isn't any more reason for controlling now than during World War II.

► Expect the Motion Picture Association of America to undertake an early move to insure British producers a better break in the American market. Measures to be taken will affect small producers in the main. An announcement should be forthcoming soon.

► Look for an early scramble for time allocation on the coast-to-coast **AT & T** coaxial cable-radio relay network which should be in operation late this year. The American Broadcasting Company already has put in a bid and the other television networks won't be far behind. The link-up is expected to provide TV programming with a healthy boost.

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# This week in pictures



**SALUTE**, above, by the famed U. S. Marine Band, at the opening in New York's Roxy Theatre, Thursday night, January 4, of 20th-Fox's "Halls of Montezuma." The gala premiere was accompanied by a parade, ceremonies on stage, and a preceding dinner at which Maj. Gen. Merwin Silverthorn handed a commendatory citation to 20th-Fox president Spyros Skouras, right, as their wives watched.



**LEON D. NETTER, Jr.**, new general sales manager of Altec Service Corporation. Mr. Netter joined Altec in 1947. Previously, he was with Eagle Lion Films, and in the Navy as Lieutenant, senior grade.



By the Herald

**ARCH OBOLER**, who wrote, produced, and directed "Five," and brought it to New York for showing and for release negotiation, told trade writers last week major companies should encourage independent producers as trail blazers. Noting most popular television shows are on film, he said he would make pictures with that in mind.



**NEW DIRECTORS** for the Variety Club of New England: Meyer Stanzler, left, of Providence, and Michael Redstone, of Boston.



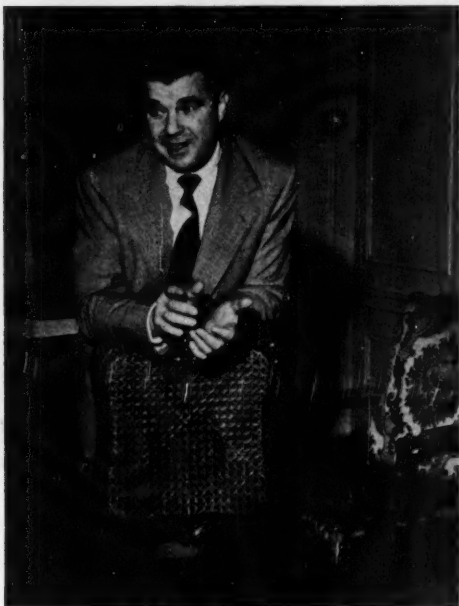
By the Herald

STYLE show at the Hotel Pierre, New York, this week. Denise Darcel, actress and songstress, provides live talent. The fashions in women's apparel are created for and tied in with the 20th-Fox picture, "Bird of Paradise."



By the Herald

ARTHUR H. DEBRA, left, is marking 25 years with the Motion Picture Association, his sole industry career. Director of community relations since 1945, he was, during some war years, director of research, and prior to that, assistant to Carl Milliken, former MPA secretary.



By the Herald

ROBERT ROSSEN, left, said in New York last week independent producers must strive for lower costs than majors, and pictures with international appeal. He also feels television, by occupying juveniles, will contribute to the making of more films for adults. Producer-director of "The Brave Bulls" for Columbia, he said it may open in Mexico City.



ON THE SET of MGM's "Go for Broke!" author-director Robert Pirosh, left, chats with Armand Deutsch, an MGM producer, center, and production chief Dore Schary, who is making the film.



JAMES J. JORDAN, right, has become Universal circuit sales manager, a new designation. With the company since 1926, he has been a home office sales executive.



THE DAVID O. SELZNICK Golden Laurel Award is held by the producers of its recipient, "Women Without Names." The men are Rudolph Solmsen, left, and Ilya Lopert, president of Lopert Film Distributing Company, which will release the picture here.



JASCHA HEIFETZ is seen at the left in a glimpse of his personal life from "Of Men and Music," 20th Century-Fox's full-length concert film bringing great music to the public. Other artists who are seen and heard in the film include Artur Rubinstein, Jan Peerce, Nadine Connor and Dimitri Mitropoulos conducting the Philharmonic Symphony Orchestra.

ART OF EATING coconuts is explained to beautiful Debra Paget by Prince Leilani on location in Hawaii for 20th Century-Fox's Technicolor Polynesian epic, "Bird of Paradise." Also seen in the film, which will be released for Easter, are Louis Jourdan and Jeff Chandler.



SYMPATHETIC is actress Constance Smith, here trying to remove a bothersome speck from Otto Preminger's eye. The actress and producer-director were on location in Canada for "The 13th Letter," a gripping suspense-thriller in which Linda Darnell, Charles Boyer and Michael Rennie also star.



HOMEWORK for Susan Hayward, seen studying the script of her next film while relaxing after the completion of the Technicolor "I'd Climb the Highest Mountain," in which she stars opposite William Lundigan. It will world premiere February 6 in Atlanta. (Advertisement)



LUCKY CAMERA gets close to Betty Grable, right, as she dances a fast Japanese number in the gay and tuneful Technicolor musical, "Call Me Mister," which was adapted from the smash Broadway stage hit. Betty stars opposite Dan Dailey.

# INDUSTRY MOBILIZES IN NATIONAL EMERGENCY

## ***Faces Critical Shortages, High Taxes and Likely a Boom in Business***

Confronted with conflicting prospects of shortages, allocations and higher taxes on the one hand and boom business on the other, the motion picture industry was facing up squarely to the national emergency this week.

Although fully expecting the inevitable censures and restrictions of a quasi-wartime economy, the industry was carefully laying its plans and seeking to fit itself into the developing pattern.

Cooperation with the Government and utmost service to the public were the keynotes sounded by industry executives.

Ellis Arnall, president of the Society of Independent Motion Picture Producers, was among those who predicted boom times ahead. Coupled with this he saw the industry as a key factor in the building of public morale in a time of crisis.

As the remobilization program progresses, Mr. Arnall said, the American people will be crying out for entertainment and relaxation to relieve them from time to time from the anxieties and toil that accompany international crises and rearmament. It was the "solemn duty" of the industry, he observed in this connection, to make more and better pictures as its contribution to the morale on the home front.

Mr. Arnall also warned that the darkening international horizon inevitably would affect the industry's status in the foreign market which probably will diminish as the situation worsens. However, he said, there were isolated areas overseas where improvement was indicated.

### ***Sees No Need for Worry in Raw Stock Situation***

One of the big worries of the industry—a developing shortage of raw stock—was laid to rest last week by Nathan D. Golden, the National Production Authority representative for the film industry. Mr. Golden assured all and sundry that there was no need for anxiety in regard to the raw stock situation and he counselled against panic buying of film.

A Motion Picture Association of America group met at MPAA headquarters in New York last week to discuss the situation and make plans should an emergency develop. Further meetings are anticipated.

There was general agreement that until and unless the Government undertook to stockpile film at various strategic centers around the world, raw stock was in ample



*PRESIDENT TRUMAN addressing Congress in person and the nation by television Monday.*

supply. A spokesman for Brulatur in New York refused to comment on possible Government requisition of raw stock and confined himself to the statement that "we are selling more film today than ever before."

In Washington it was learned the NPA had under consideration a proposed order which would preserve the supply of refined methylene chloride for the manufacture of safety film. Methylene chloride is a vital chemical ingredient in safety stock manufacture. Film makers recently told the NPA that production of acetate stock was threatened by a shortage of the important solvent.

They complained that it was being used as a paint remover and for other purposes where a less pure grade or some other solvent would do as well. The proposed NPA order would ban the use of methylene chloride for any purpose other than the manufacture of safety stock.

### ***Discuss Allocation of Theatre Equipment Items***

"We are anxious to keep on top of the supply situation," Mr. Golden said. "We want to have all the information the industry can supply for our records. But there is no present anxiety in our office."

The possible need for the allocation of projectors, arc lamps and other theatre equipment was discussed at a meeting in Washington Wednesday between NPA officials and the 20-man advisory committee of the theatre equipment industry. This was the first meeting of the group and a full agenda was prepared.

NPA officials held out hope that the supply situation on some critical materials needed for theatre equipment might ease soon. Two industry task groups were appointed to study the use of substitute materials and help draw up an order restricting equipment sales.

According to Oscar F. Neu, president of the Theatre Equipment Supply Manufacturers Association and one of the industry

officials who attended the meeting, the equipment dealers had just about given up all hope of getting the Government to ease its order for limitations on theatre building.

"All our materials are beginning to get critical," Mr. Neu said. "There's no telling what will happen if we don't get help soon."

Elsewhere in Washington, wage-price control officials this week were studying the thorny problem of whether or not film industry wages would be affected if wage and price controls were to be imposed generally. The present disposition of officials of the Economic Stabilization Agency is that film industry wages are legally subject to the freeze, but that they might be exempted as a matter of policy.

The Defense Production Act specifically exempts prices or rentals for motion pictures or rates charged by any person in the business of operating a motion picture or other theatre enterprises. But nowhere does the Act specifically exempt wages in the motion picture industry. Government lawyers now must decide whether this was just faulty drafting by Congress and whether the law makers meant to exempt film industry wages as well as film industry prices.

The unofficial conclusion in the capital is that Congress probably meant to exempt film industry wages as well as prices, but that the way the law is worded, film industry wages are subject to control even if prices are not.

President Truman's "State of the Union" address before the Congress gave the industry a chance to perform an important public service and at the same time to afford another test for theatre television. The Chief Executive's speech was carried in 10 east and midwest motion picture theatres which thereby also demonstrated their potential value in the case of emergency.

### ***Seek Military Power to Close Down Radio***

The latter consideration took an added importance in view of a request submitted to the Senate interstate Commerce Committee by the Pentagon that the military should have the authority to close down radio and television broadcasting in case of an attack. It is claimed that enemy planes could use the broadcast waves as directional beams.

Most of the theatres enjoyed added business for the President's speech and reception was reported good everywhere. His lengthy report did not touch immediately on the affairs of the motion picture other than in his request for much higher taxes. Earlier, the President had expressed warm praise for the industry's cooperation in various causes. He made his remarks in a talk with Edward Arnold at the White House.

# RULES CLAIMS GO BACK TO '36

## Loew Talks With U. S. Confirmed

### Federal Court Decision in Utah Sets Back Time Limit on Trust Damage

An important issue in anti-trust cases involving the period a complainant may cover in seeking redress for damages resulting from alleged infringements of the anti-trust laws may be resolved on the basis of a ruling handed down by Federal Judge Willis W. Ritter of Utah.

According to Judge Ritter, exhibitors can claim damages as far back as 1936, regardless of the statute of limitations in the various states where the action was taken. The decision was handed down in a case brought by James A. Christensen of the Arcade Theatre in Salt Lake City against the major distributors. Handling the case for Mr. Christensen was Fred A. Weller, Los Angeles attorney.

### Rules Decree Was "Stop-Gap"

Judge Ritter was quoted by Mr. Weller as ruling: "I have concluded that the common sense view is that U. S. versus Paramount was pending during a hiatus of the period of the consent decree. Opinions of the expediting court and the U. S. Supreme Court are explicit that the consent decree was a stop-gap measure during three years of the trial."

"Everything was open for consideration after that time. This consent decree involved no adjudication . . . as to any issues raised by the complaint. The statute of limitations protects a plaintiff while his right of action ripens and rewards him for withholding his suit at a time when it is a policy of law to free a defendant from its annoyances."

### May Affect Other Cases

The significance of this precedential ruling lies in the fact that should this case go to the Supreme Court, and should the high court uphold Judge Ritter's ruling as to the statute of limitations, then the probabilities are that other cases involving alleged anti-trust damages suffered from 1936 on may be filed or reopened.

Judge Ritter's implication, of course, is that it is irrelevant that certain alleged malpractices charged to the defendants have been rectified in the years that passed since the major anti-trust litigation was started. What was at issue lies in the judicial interpretation as to whether the defendants were responsible for loss or suffering.

### "IA" Gets New Counsel

Harold P. Spivak and Louis Kantor, both formerly associated with New York Supreme Court Justice Matthew M. Levy, have formed the law firm of Spivak and Kantor to handle union clients, including IATSE.

## Trust Award Of \$1,125,000

A Kansas City jury of 10 men and two women has awarded the Brookside Theatre Corp., former operator of the Brookside in that city, \$1,125,000 in treble damages in an anti-trust case against the Fox Midwest Amusement Corp., and major distributors.

It was stated that this was one of the few cases in which the statute of limitations was involved. Presided over by Judge Richard M. Duncan in the District Court, the jury awarded the damages to Stanley H. Schwartz and W. D. Fulton, officers of the Brookside Theatre Corp., who claimed they were forced to sell the theatre six months after they acquired it because of inability to get proper product.

The complaint charged, further, that the competing Waldo, operated by Fox Midwest, was given unfair advantage. The defendant's attorneys, who argued that a conspiracy did not exist to keep product from the Brookside, said they would file an appeal. The actual award was \$375,000.

The attorneys also said that the Brookside was organized on a weak financial basis and was sold willingly to Fox Midwest when it faced bad business conditions. Fox Midwest took over the suit in November, 1937, but the trial was started only last autumn.

### Five West Coast Houses Announce Price Rise

Five San Francisco theatres announced last week that they had raised admission prices. The Orpheum, Esquire and United Artists theatres of the North Coast Theatre circuit boosted daytime admissions from 60 to 65 cents, and evening prices from 85 to 90 cents. The Paramount and St. Francis theatres raised the 60-cent general matinee admission to 65 cents, but left the 85-cent evening price unchanged. The only first run not increasing scales is Loew's Warfield.

### April 4 Trial Date Set For New Rio Trust Suit

Federal Judge John Barnes last week set April 4, 1951, for the trial in Chicago of the anti-trust suit brought by the New Rio theatre against Balaban and Katz, Warner Brothers, Paramount, Loew's, RKO, 20th Century-Fox, Columbia, Universal, United Artists, Republic and Monogram. The 1,200 seat independent theatre on Chicago's northwest side is asking \$1,200,000 damages, charging inability to get first run films since March, 1943.

Loew's, the last of the major trust suit defendants, is about to start, or may already have started, negotiations for a consent decree with the Department of Justice.

This was the statement made last week by Philip Marcus, a Government anti-trust attorney, to the Statutory Court of New York. Reports that Loew's—which previously had stated it was determined to fight the case through to the highest and last possible appeal—were preparing to enter into discussions with the Government have been prevalent for some weeks now, but Mr. Marcus' statement was the first confirmation.

Meanwhile, the court last week approved the settlement reached between the Justice Department and Warner Bros. The consent decree, built around the framework of the Statutory Court ruling which calls for divorcement, follows in pattern the RKO and Paramount settlements. Warners are required to present a divorcement plan to stockholders within three months, and must divest themselves of at least 55 theatres.

At the hearing, Sutphen Estates, Inc., owner of the property on which the Warner Bros. showcase Strand theatre on Broadway is located, made a motion to delay the court's approval of the divorcement. Both Mr. Marcus and Joseph Proskauer, Warner counsel, assured the court that Sutphen would be protected in every way. The parent Warner company has guaranteed the 99-year lease of the theatre subsidiary.

In Washington, William A. Underhill, Acting Assistant Attorney General in charge of the Anti-Trust Division, said the settlement "will provide an opportunity for independent first run competition in substantially all the larger theatres where Warner now has theatre interests. Subsequent run competition has also been facilitated."

### San Francisco Operators File \$6,000,000 Suit

Daniel O. McLean and Leland C. Dibble, owners and operators of the Embassy theatre in San Francisco, have filed a \$6,000,000 treble-damage anti-trust action in U. S. District Court, naming as defendants eight distributors and major San Francisco circuits. The plaintiff charged the defendants had monopolized first run exhibition to the extent that damage to the plaintiffs over a 12-year period has been in excess of \$2,000,000. Circuits named as defendants are National Theatres, Fox West Coast, Blumenfeld Enterprises and North Coast Theatres.

### Strip Gets "Audrey"

Comic strip rights to "Little Audrey," Paramount's cartoon character featured in the Noveltoon series, have been acquired by King Features syndicate.

## Complain on TV Relays

It is becoming more difficult for showmen to obtain inter-city television relay facilities from American Telephone and Telegraph Company, the Theatre Owners of America and the National Exhibitors Theatre Television Committee have charged in a statement to the Federal Communications Commission.

The statement was for the record. No request for relief was made. It was regarded as a prod both to the FCC and to the communications system. The FCC has been holding hearings, now postponed indefinitely, on inter-city television relay allocations. A T & T and the networks meanwhile agreed on the allocations.

The TOA and NETTC told the FCC theatre television was in the stage of television broadcasting three years ago and asked fair consideration so that potentialities may be developed; because theatre television requires large investment, showmen should be assured that means of transmission could be available, the organization said.

## Bishop Scully to Speak at Industry Communion Breakfast

The Most Reverend William A. Scully, Coadjutor Bishop of Albany and former chairman of the Bishops' Committee on motion pictures, will be the principal speaker at the first annual Communion Breakfast for Catholics working in the motion picture industry Sunday, January 21. Other features of the program include an address by Don Ameche and the appearance of other stars.

The breakfast, to be held in the Grand Ballroom of the Waldorf-Astoria, will follow a Pontifical Mass at 9 o'clock at St. Patrick's Cathedral at which the industry members will receive Communion in a body. The Most Reverend Raymond A. Kearney, Auxiliary Bishop of Brooklyn and Bishop Scully's successor as chairman of the Bishops' committee, will be celebrant of the Mass.

The sponsoring committee arranging the affair is composed of representatives of each motion picture office in New York. Tickets at \$3.50 each went on sale this week.

## LONDON BLACKOUT

**LONDON:** A critical fuel shortage has once again blacked out this city's entertainment display. The Government has issued an order forbidding the use of electricity in any form for external advertising, which means that theatre fronts must be kept completely dark. Although all houses are hit, several of the American showcases in the West End suffer particularly. Both Metro and RKO recently spent large sums for the installation of elaborate neon displays.

## WAYNE ROCKET TRIP TO FAME GETS SUPER-SONIC ATTENTION

Leading money-maker for exhibitors last year, John Wayne last week received his scroll of achievement before a coast-to-coast audience. In the picture at the right, Hearst columnist Louella Parsons, motion picture editor for International News Service, gives Mr. Wayne his formal notification of selection as No. One Money-Making Star of 1950 by the nation's exhibitors, polled by *Motion Picture Herald* for *Fame*. The presentation was on Miss Parsons' ABC radio program.

Mr. Wayne's selection and the naming of nine others as top money-makers, in order of achievement, and of Roy Rogers as top money-making Western star, received national attention in local newspapers, on wires of the news services and syndicates, from columnists, in national magazines and on the radio.

*Look Magazine*, in its issue of January 16, is giving two pages to the voting, listing 20 stars mentioned in the polling results, and noting Mr. Wayne's rise from 16th place in 1948.

Los Angeles newspapers, both in news and columns, gave special attention to the awards. Such papers were the *Citizen-News*, *Daily News*, *Los Angeles Times*, *Los Angeles Examiner*. The *New York Times* and *Daily News*, at the other end of the continent, put the annual voting into the news columns.



*Quick Magazine*, in its current issue, ranks the voting of the nation's showmen along with national news events.

The Top Ten Money-Makers, in addition to Mr. Wayne, were Bob Hope, Bing Crosby, Betty Grable, James Stewart, Abbott and Costello, Clifton Webb, Esther Williams, Spencer Tracy and Randolph Scott, while Roy Rogers topped the Western stars.

## Dembow Sues Reades on RKO Theatres Deal

Sam Dembow, Jr., has filed a \$50,000 breach of contract action against Walter Reade, Sr., Walter Reade, Jr., Gertrude Reade and Long Park, Inc., in New York District Court. Mr. Dembow has charged that the defendants did not pay him for his work in connection with the then projected sale of the Trenton-New Brunswick properties to RKO Theatres. Mr. Dembow also said in his complaint he was to receive five per cent commission for arranging the sale of 250 Reade-Long Park shares for \$1,250,000 to RKO. He added that after the deal was set, the Reades refused to sell.

## Cites Leadership of U. S. Films in Spain

**WASHINGTON:** Sixty-one U. S. films were released in Spain during the first 10 months of 1950, about 25 per cent less than the total number released in the like 1949 period, the Commerce Department has reported.

Nathan D. Golden, film chief, said that "despite the reduced number of releases, estimated gross receipts of U. S. pictures continue to hold supremacy by a wide margin, and total income is not far behind previous

years' figures. It is estimated that U. S. films account for 65 per cent of gross receipts in Madrid and about 60 per cent of gross receipts in Barcelona."

The Commerce report estimated there are 3,950 theatres operating in Spain, with a total seating capacity slightly in excess of 2,000,000. It said Madrid and Barcelona theatres account for more than 50 per cent of the gross income of all Spanish theatres.

## Skiatron Gets 60 Days For Test of System

**WASHINGTON:** The Federal Communications Commission on Wednesday extended for another 60 days the authorization for tests currently being conducted in New York with Subscriber-Vision, a pay-as-you-see television system developed by the Skiatron Corp. The experiments are intended to be carried on in collaboration with WOR-TV, a New York television station.

## "Bomba" Books Planned

Ward Locke & Co. of London, England, have completed arrangements for the publication of "Bomba" stories based on the Monogram series. The books will be used to exploit the pictures for United Kingdom bookings.

# The B.O.

**FROM THE BI**



**HIT NO. 1**

## Bing Crosby Mr. Music



Country's leading grosser from coast to coast, reports Variety, as Bing's 20th Anniversary backs it with smash national promotion . . .

Bing Crosby • Nancy Olson • Charles Coburn • Ruth Hussey in "MR. MUSIC" with Robert Stack • Tom Ewell • Charles Kemper and Marge and Gower Champion  
Guest Stars: Groucho Marx • Dorothy Kirsten • Peggy Lee • The Merry Macs  
Produced by Robert L. Welch • Directed by Richard Haydn • Suggested by a Play by Samson Raphaelson • Written for the Screen by Arthur Sheekman • Lyrics by Johnny Burke • Music by James Van Heusen



**HIT NO. 2**

Absolute sensation at 200 New Year's Eve dates—prior to regular engagements during January. No comedy hit like it in years...

## DEAN Martin AND JERRY Lewis AT WAR WITH THE ARMY

**BIG TV/RADIO TIE-UP...** Martin & Lewis in 1½ minute films and transcriptions selling picture and Benrus Watches. All timed to first runs!

Dean Martin and Jerry Lewis in "AT WAR WITH THE ARMY" with Polly Bergen  
Executive Producer—Abner J. Greshler  
Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finklehoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston

**All These In Just The First Month of Your**

# OM Has Begun

**G GUN IN '51!!**



**HIT NO. 3**

## ALAN LADD in **BRANDED**

First 25 dates place it among biggest Ladds of all time—and matches pace of Paramount's biggest outdoor films in color by Technicolor...



Color by  
**Technicolor**

Alan Ladd • Mona Freeman • Charles Bickford in "BRANDED" with Robert Keith Joseph Calleia • Peter Hanson • Selena Royle • Tom Tully • Color by Technicolor  
Produced by Mel Epstein • Directed by Rudolph Maté • Screenplay by Sydney Boehm and Cyril Hume • Based on a novel by Evan Evans



**HIT NO. 4**



"High rank among screen's big-scale westerns!"  
—M. P. Herald

## **THE GREAT MISSOURI RAID**

Color by  
**Technicolor**

Five-City World Premiere with star-spangled showmanship starts in St. Louis, January 16  
—kicking off 350 area-saturation bookings...

Wendell Corey • Macdonald Carey  
Ward Bond in "THE GREAT MISSOURI RAID" • Co-starring Ellen Drew • Bruce Bennett • Bill Williams • Anne Revere with Edgar Buchanan • Color by Technicolor • Directed by Gordon Douglas  
Story and Screenplay by Frank Gruber  
Produced by Nat Holt



**BOOM** Year from Paramount!

# AFM TALKS ON FILMS FOR TV

## COMPO Meet This Week Most Critical

### Eagle Lion Negotiates with Musicians; Denies Films Sold for Television

As Eagle Lion Classics denied this week a report that 19 of its more recent films had been sold to a Chicago television station, it became known that talks have been initiated between that company and the American Federation of Musicians regarding the possible release for television of certain ELC pictures made after 1946.

Under present arrangements, showing on television of any film made after 1946 is a violation of the producer's contract with the Federation. That contract stipulates that the music on the sound-track of the picture is to be used only in theatres.

### Threaten Some Action

A spokesman for the Federation said that if the Eagle Lion Classics features were shown in Chicago, it would be a clear violation of the contract and the musicians "would take the appropriate action."

Although a number of recent-vintage pictures have been telecast, the Federation so far has not taken action in any of those instances.

It is known that the musicians union has conferred with I. E. Chadwick, president of the Independent Motion Picture Producers Association, in Hollywood with a view to finding a basis on which films made by the small independents represented by Mr. Chadwick could be released to television.

Mr. Chadwick, soon after the talks got under way last November, stated that members of his group would have to look to television for additional sustenance.

It is understood that tentative discussions between Eagle Lion Classics and the union have been initiated, but so far no decisions have been reached. Other independents also are said to have put out feelers, but there have been no actual talks and it is considered likely that they are awaiting the outcome of the negotiations with Eagle Lion.

### Republic Expresses Interest

Republic on several occasions has indicated that it is most anxious to enter the television market, particularly with some of the Roy Rogers Westerns. Herbert J. Yates, president of Republic, pointing to the appearance of Gene Autry and Hopalong Cassidy on TV, has said that his company too was anxious for the additional television dollar, but Republic so far has not released any of its product to the broadcasters.

For its Chicago Phonovision test, the Zenith Radio Corporation was able to obtain 1947 and 1948 films with the express approval of the musicians' union.

### AVOID TV EYESTRAIN, USE "TELE-BANS"

*Special glasses for television fans who complain of tired eyes from watching the small screen are described in an article in the Balco News, house organ for the Bausch & Lomb Optical Company. The article states that the glasses are "now being field-tested by hundreds of TV set owners." The Tele-Bans are made from an absorbant type of glass designed "especially to reduce glare, make pictures sharper and minimize eye fatigue." But they are not yet available to the public.*

## Use of Stage Plays Urged

At least 100 film theatres in this country occasionally could present legitimate plays for the dual purpose of stimulating box office and encouraging talent, Samuel Pinanski, president of Theatre Owners of America, told the final session of the National Theatre Assembly at the Fulton theatre, New York, last week.

The NTA met for three days under the auspices of the American National Theatre and Academy, which is to be reorganized to permit "greater presentation" for all elements constituting the American theatre. The main goal is to establish a national theatre.

Mr. Pinanski said he saw distinct benefits for the motion picture in the movement for a national theatre. One of the most important aspects of such an institution, he thought, was the development of talent for Hollywood.

The TOA head, stressing his belief that more successful plays should be converted into motion pictures, criticized Hollywood's tendency to film its own versions of successful plays.

### Schenectady Theatre Files Suit Against Majors

The Colony Theatre, Inc., of Schenectady, N. Y., has filed an anti-trust suit against the major distributors and a subsidiary of the Fabian circuit. Named in the complaint filed in the Utica District Court are Loew's, RKO, Warner Bros., Twentieth Century-Fox, Columbia, Universal, United Artists, Eagle Lion Classics and Fast Theatres, Inc. The Colony is seeking permanently to prevent what it charges is an illegal monopoly, and to be permitted to play first run films.

The Council of Motion Picture Organizations was to meet this week at the Astor Hotel in New York for what has been described as the most important gathering of the executive board in the organization's short history.

Despite much evidence to the contrary, there were other signs that unity did exist in the organization—unity of purpose—with the component groups determined that one way or another, some formula must be found to make this all-industry group proceed along the original lines.

Executives involved in the delicate negotiations between Theatre Owners of America and COMPO weren't saying what has taken place and what could be expected. But it is common knowledge that TOA's demands for increased voting representation on the executive board (with equitable rights going to other organizations) will provoke lively discussion.

Chief opponent of the TOA proposals has been Allied States Association, but since the Allied board has not yet had an opportunity officially to pass on any conciliatory moves that may have been proposed in the interim by COMPO and other interested parties, it is difficult to say what the Allied position would be at the meeting.

This much is certain, however. Since the last COMPO meeting in New York, where the TOA issue provoked heated arguments, the international situation has deteriorated considerably. With this in mind the aim of delegates attending the meeting is expected to be to arrive at a solution in order to present a united front to meet any emergency.

Meanwhile, Arthur L. Mayer, executive vice-president of COMPO, told a Variety Club audience in Philadelphia this week that a lack of understanding of the COMPO objectives was responsible for the misunderstanding. And also this week, it was learned that TOA had postponed its board meeting, scheduled for early this month in Washington, until April. The Allied board meeting is set for February 15-16 in Washington, and it is understood that one of the reasons for the deferment of the TOA meeting was to see what the Allied board did at its February meeting with the COMPO issue.

### Six of Seven Closed Fox Wisconsin Houses Reopen

The Fox-Wisconsin Amusement Corp., Milwaukee, has reopened six of the seven houses closed just prior to the Christmas holiday. The Astor, Tivoli, Riviera, East, Oakland and State, all neighborhood houses, are the theatres that opened for the New Year's weekend. A company spokesman said that they hoped to keep the theatres open "although the Astor and the East are under consideration for just weekend operation."

## Naval Base Showing for "Pacific"

Seventy-five representatives of the press, newspaper and magazine by-line writers and editors, traveled by special train to the U. S. Naval Submarine Base at New London, Conn., Tuesday, for the world premiere of Warner Brothers' "Operation Pacific" at the Dealey Center Theatre. At the Base an invited audience of more than two thousand Navy personnel saw the picture.

Guests from New York and Boston were escorted through a submarine in dock, and shown the operation of the Base as the Navy's chief training center for submarine service. Particularly interesting was an opportunity to see a class in deep sea escape tactics, working in a diving tower, with escape locks at the 18-foot, 50-foot and 100-foot levels. This is the first test for a submarine man, and qualifies him for further training.

Cocktails and dinner were served at the Officers' Club, in nautical language, "quite a ship," and all those present were glad to be on board. The film met with the complete approval of the enlisted personnel, officers and men. It was made under the technical direction of the Base personnel and was authentic and convincing to this highly-specialized audience.

## Allied Plans Television For Small-Town Houses

**MEMPHIS:** A plan to bring television exclusively to theatres in small towns not yet reached by video was outlined here Wednesday by Truman T. Rembusch, president of Allied States, before an all-day meeting of mid-south exhibitors attended by some 40 theatremen from the Memphis territory.

Mr. Rembusch said programs of national interest would be brought to large television screens in these theatres through the use of a transmitting station capable of reaching out 175 to 200 miles. Private homes in the area would not be able to receive these programs since a receiving apparatus 80 or 90 feet high would be required and the theatres would have them.

He said Allied would sell their services to theatres. Film rentals, contracts, availability and taxation were among the topics discussed at the film clinic. Accompanying Mr. Rembusch on his Memphis visit were Bill Carroll, director of the Allied Caravan, and Abe Beruson who is Allied national director.

## Marine Film in Preparation

Milton Sperling announced last week in Hollywood that "Retreat, Hell!" has been put into preparation for distribution by Warner Brothers. The picture is based on Marine action in Korea.

## Terry Ramsaye Says



**H**IGH and IMMEDIATE IMPORTANCE attaches to that declaration from Samuel Pinanski, president of the Theatre Owners of America, and so long experienced an exhibitor in populous New England, for "a concentrated effort to minimize the cost of attendance at the theatre by families."

Had it not been for the war-swollen overtime payrolls of World War II, admissions in the lesser situations would have come in for some sharp revisions long since.

This writer long ago started contending that the movies were getting too big for their britches, what with shooting for Academy Awards, Broadway runs and critics' flatteries. Now that the truth begins to leak past the elaborate book-keeping of the anti-trust war years, the answer is that on the average it didn't pay. And now-a-days, the old folderol camouflage has been abandoned, some producers now and then just go plain broke, mainly for follies.

All this makes constructive, too, the news from Chicago of special "family night" group prices at such theatres as the Essex and the Rena. There is a cognizance that all wage earners have no unlimited supply of change, also that car parking and baby-sitting are part of the cost.

Once upon a time the "baby sitting" was done by taking the babe to the beer garden after the show and doing the sitting over a seidel and a bowl of pretzels. We liked that, also out in Chicago.

**T**HE CRYING-OUT-LOUD technique—or "ain't you ashamed!"—appeal in behalf of the hungering theatre of the stage now appears. The unblushing inattention of the public to the stage apparently is nearly as reprehensible as the fathers who fail to buy television sets so the kiddies can be cultured by the electrical manufacturers—the great disgrace of 1950.

It comes out in an utterance by the tender Mr. Gerald Goode, executive director of the Council of the Living Theatre, a new subsidiary of the League of New York Theatres, a Broadway producers association with a great patriotic design to tell the nation.

"There is an appalling majority in this country who have never been inside a living theatre, who have never seen a professional performance of a stage play, who believe that going to a show means going to the local movie. . . ."

So do we.

Mr. Goode seems to think his case is

made by the fact that the great American majority are and have been without his brand of dramatic amusement, and that it is a national cause to do something about it.

"The fault is not theirs . . . they have acquired other interests and enthusiasms . . . sports . . . jazz . . . movies . . . radio . . . television."

What was this so vital and necessary stage doing when those bandits came along and stole the audiences? Now the ancient stage, the opera and the high-brow symphonic orchestras are rattling the cup and passing the hat. Who is doing the soliciting? The starving customers hungering for art? Or some job hunters of a waning craft?

**AS STATISTICS PROMISE** from here our year just ended saw the publication in the U. S. of an average of about thirty-two books a day or in the region of eleven thousand for the twelve-month. Of these about twenty-five hundred achieved review attentions of sorts, and a total of 157 got named, in various degrees of transiency, on national best seller lists. Meanwhile really no one can tell you what a best seller really is. At best it is a flitting position on a vibrating checkerboard. And yet we sometimes complain of the hit record of the screen!

**A MIRACLE IS HAD.** At year's-end Los Angeles chalked up the all time national municipal record for plain and ornamental drunks and motor accidents credited to alcoholism. The story reverberated through the press and across radio—but wonder of wonders—Hollywood, perennially the shining mark, did not get even a passing mention. There is no adequate explanation. It could not have been planned, arranged or engineered. There is such a thing as luck. Hollywood has had plenty, but never like that.

**TOPS SO FAR:** That fancy girlie magazine *Flair*, the one with bangs and fringes and flounces, has been moved to make an "award" to a showman who darily and spectacularly, it seems, kept "The Red Shoes" on display for two years, or as long as it made money on his screen. *Flair's* hero, don't blame him. Does seem like a fer reach to ask movieland for attention. (P.S.—*Flair* has flown, suspended, it says because of rising cost of production.)

**NO. 1 BOX-OFFICE**  
*and* **REPUBLIC HAD**

**John Wayne**

**TOP**

**BOX-OFFICE STAR**

- MOTION PICTURE HERALD
- SHOWMEN'S TRADE REVIEW
- LOOK MAGAZINE



**NOW IN RELEASE**

*John Ford's*

**RIO GRANDE**

# STARS FOR 1950

**'EM BOTH!**

## Roy Rogers

**TOP**

**WESTERN STAR FOR 8  
CONSECUTIVE YEARS**

- MOTION PICTURE HERALD
- SHOWMEN'S TRADE REVIEW



NOW IN RELEASE

**TRAIL OF  
ROBIN HOOD**

in Trucolor

## Tell Details Of Skouras Pool Plan

Existence of a pool from which the three Skouras brothers—Spyros, Charles and George—drew their income from the motion picture industry since 1914, was revealed in pre-trial testimony last week in San Francisco in the anti-trust case of Samuel Goldwyn against the Fox West Coast circuit.

The deposition taken from Charles Skouras stated that originally the agreement was for the income pool to be shared as follows: Spyros 40 per cent; Charles 40, and George 20. In 1925, however, George's share was increased by an additional 2½ per cent given by each brother, bringing his interest up to 25 per cent and the other brothers' to 37½ per cent each.

### Spyros' Share Limited

This arrangement, Mr. Skouras said, was concluded when Spyros became president of Twentieth Century-Fox at which time the production company insisted that its president not take anything from the pool in excess of his salary. At that time it was decided, too, that if Spyros' share of the pool exceeded his salary from 20th-Fox, anything extra was to be shared between George and Charles in the prescribed ratio of three to two.

The pool came to an end a few weeks ago—December 31, 1950—as a result of a recommendation made by the Government more than year and a half ago. The pool, it was stated, was made up of Charles' salary from National Theatres; George's salary from Skouras Bros. Theatres and Spyros' salary from National Theatres up to 1942, including any dividends.

### St. Louis Income Excluded

The testimony also said that no income from the Skouras properties in St. Louis went into the pool. But when Mr. Skouras was asked whether income from outside the industry went into the joint profits, he said he would not reply to that question on advice of his attorney.

Meanwhile the pre-trial presentation of testimony will continue on January 30 in Los Angeles and at a later date in New York. Joseph Schenck former president of the United Artists Theatres circuit and at the present time a 20th-Fox executive, is also expected to give testimony. Mr. Schenck and George Skouras will probably testify sometime in February with Spyros Skouras scheduled to give his deposition in New York.

Mr. Skouras' testimony last week included facts on the Bon Bon Corp., a firm in which he, Mr. Schenck and Pat de Cicco share interests. It was stated that expectations were for the company to become an important adjunct to the confectionery business. Next week, a motion to set the case for trial will be heard.

## Eagle Lion Suit Hearings Set for February 26

Eagle Lion Classics and Pathe Industries, plaintiffs, and defendants Loew's and RKO Theatres entered into a stipulation approved by the U. S. District Court in New York, setting February 26 for the start of the pre-trial hearings in the \$15,000,000 triple-damage anti-trust action filed last year. The plaintiffs charge Loew's and RKO with having conspired to exclude independent product from the New York market. The original date set for the trial had been last December 14.

## List Warner Top Salaries

Harry M. Warner, president and director of Warner Brothers, was the highest paid officer of that company during the last fiscal year, according to the year-end listing made available by the company last week. His remuneration totaled \$182,300. Second highest was Jack L. Warner, production vice-president, whose salary for the year was listed as \$182,050.

All directors and officers as a group received remuneration for the fiscal year totaling \$1,474,930, it was reported.

Other individual salaries listed were: Benjamin Kalmenon, vice-president, \$132,500; Harry M. Kalmine, vice-president, \$132,500; Robert W. Perkins, vice-president and general counsel, \$107,200; Samuel Schneider, vice-president, \$107,100; Albert Warner, vice-president and treasurer, \$107,000; Stanleigh P. Friedman, vice-president, \$64,450, and Samuel Carlisle, controller and assistant treasurer, \$52,080.

It was reported that at the end of last year Warner Brothers had 27,249 stockholders holding some 7,295,000 shares. As of the year-end, no person owned of record 10 per cent or more of the stock. Directors and officers as a group held 17 per cent.

## U. S. Hears of Tie Between RKO Circuit Board, Hughes

The Justice Department Wednesday in Washington admitted receiving complaints alleging a "close association" between members of the board of directors of the new RKO theatre company and Howard Hughes, principal stockholder in RKO Radio Pictures. Such association would allegedly violate the Government's consent decree stipulating separation of the production and exhibition companies. The department spokesman said it was investigating but refused to offer an opinion on the probability of such association.

### "Eve" Wins Award

The Association of Screen and Stage Reporters of Cuba have voted "All About Eve" the best picture of the year. Also honored were Bette Davis and Gregory Peck as best actress and actor, respectively. Award presentations will be made in February.

## CEA Weighs Eady Plan Extension

LONDON: The tax committee of the Cinematograph Exhibitors' Association met here this week to consider replies from the questionnaire sent to the association's branches on the working to date of the Eady Entertainment Tax Plan, and particularly on the extension of the plan as proposed by the producers.

The CEA committee rejected out of hand the suggestion that the plan, devised by Sir Wilfrid Eady admittedly a temporary expedient to help producers out of their difficulties, be made permanent.

Last week, Sir Alexander King reacted violently to an approach from the British Film Producers Association asking for extension of the Eady Entertainment tax plan by which theatre men would so adjust their seat prices as to allow them to double the levy they now pay into the production pool under the Eady Plan.

Said Sir Alexander: "I think it the greatest piece of damned impertinence producers have ever tried to thrust on the CEA."

The committee which met this week found itself faced with a unanimous stream of objections from the branches in regard to the proposed increase in the levy. Showmen are apprehensive that a further rise in seat prices would drive the paying customers away. More than that, however, they see themselves hog-tied to the producers.

Also to be considered is the position of the distributors. The Kinematograph Renters' Society—including its preponderance of American representatives—agreed to forego any share which might be expected to accrue to its members from the increase in seat prices involved in the plan. That decision was taken in spite of the freely expressed view that the plan in essence discriminated against American pictures in favor of British producers.

The HERALD's London bureau understands Treasury officers have given close study to the producer suggestions and have prepared if not a complete blueprint then a fairly comprehensive outline of their own ideas. These, it is understood, involve a further increase by one penny on all seats in the higher range, with exhibitors and producers sharing a half-penny of the increase and the balance going to the Treasury as tax. As a sop to reluctant exhibitors, officials would be disposed so to adjust the tax on lower-priced seats as to show theatre men an apparent over-all tax relief.

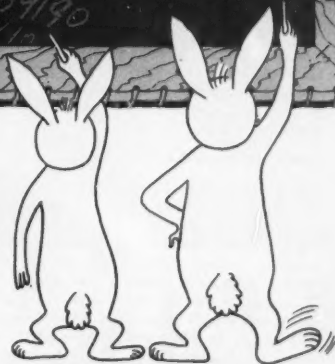
▽

Following his lately concluded missionary tour of the provinces and his blunt exchanges with exhibitors, the newly militant J. Arthur Rank proposes to take an even more active interest in the affairs of the CEA. He may join the General Council.

# HARVEY Holdovers are multiplying like Rabbits!



and... 2<sup>nd</sup> week in Grand Rapids, Cleveland, Chicago, Sacramento, Portland, Milwaukee, Buffalo, Champaign, Salinas, Boise, Salt Lake City, San Jose, Savannah, Dayton, St. Louis, Dallas, Tulsa, Atlanta, Syracuse, Nashville, St. Petersburg, Pittsburgh.



Universal-International presents  
**HARVEY**

Starring **JAMES STEWART**

with JOSEPHINE HULL • CHARLES DRAKE • CECIL KELLAWAY  
JESSE WHITE • VICTORIA HORNE • WALLACE FORD and PEGGY DOW

From the play written by MARY CHASE and produced by BROCK PEMBERTON • Screenplay by MARY CHASE and  
OSCAR BRODNEY • Produced by JOHN BECK • Directed by HENRY KOSTER

Don't fence harvey in. Plan now for *Extra* playing time!

# SCOT SHREWDNESS RUNS BRITISH FILM BANK

by PETER BURNUP

LONDON: In the outward—maybe, too, the inner—makeup of the 43-year-old acknowledged banking genius and British Treasury protégé, James Haldane Lawrie, there's anomaly in abundance; anomaly calculated to disarm the eager, disconcert the crafty.

By all the rules, Mr. Lawrie should have become a lawyer. His father—following a career as one of the Treasury's team of old Bailey prosecutors—became a much-loved and (by the hoodlums coming before him) a much-respected judge at one of London's criminal courts. Lawrie's grandfather on the maternal side, too, was a judge in the Irish courts. That middle name Haldane was given him by his godfather, Lord Haldane, one of Britain's classic Lord Chancellors in the early days of the century.

## Followed Scottish Tradition

Lawrie was born in London in March 1907 but he is the true Gael, nevertheless.

His parents saw to it that the Scottish tradition was followed. They sent Lawrie to Fettes, Edinburgh's leading seminary, famed as much for its tough football as for its vast academic distinction. The Lawrie anomaly was made clear at Fettes. Says he: "I am the only unathletic member of a completely athletic family." In fact, the retina of his right eye was hurt in a school squash-racket game, damaged again in the boxing-ring. Mr. Lawrie now is practically blind in that eye.

Anomaly persisted. Lawrie's strong subject was mathematics. Nevertheless, he pursued the reading of classics; stayed on at school another year before going on to Oxford, just because his classics were "weak." He went at Oxford to University College, where they specialize in classics. It was there that he began thinking of banking's mysteries and possibilities.

## Long Anxious for U.S. Visit

Also, the young Lawrie even then was looking West. There was a scheme afoot whereby young university men on this side might proceed to the U. S. and take post-graduate courses there in the niceties of modern mercantile methods and the like. When James Lawrie's turn came, the 1929 slump was in full blast. That Atlantic voyage had to be postponed; but only for a time.

Instead of New York, Mr. Lawrie found a place in Lloyds Bank, one of Britain's so-called Big Five. He progressed there, found himself within a measurable time in a seat of reasonable authority in the Bank's important Liverpool branch.

New York still loomed. The extremely youthful (for a banking job of responsibility) Mr. Lawrie startled the grey-heads of the Bank by proposing that his annual three-



JAMES HALDANE LAWRIE, head of the British Government's Film Finance Corporation.

week Summer vacation be extended. He wanted, he said, to study banking practice in America. To the surprise of many, the petition was granted.

Mr. Lawrie sailed for New York and there had unveiled for him some of the lesser cabalistic mysteries of the Federal Reserve and similar institutions. Also, the eager Scot was then introduced to, among other magnificoes, Eugene Meyer. It is understood that Banker Meyer, holder of many top-Government jobs, formed and holds a high opinion of the then banking novice.

The Lawrie luck held in meeting the right people at the right time. In the ship coming home was one of the otherwise unapproachable chiefs of Lloyds Bank. Lawrie made himself known. The impression clearly was favourable. Lloyds were then seeking a man who could take over the London end of their New Zealand associate. At the age of around 29, J. H. Lawrie was appointed secretary and London manager of the Bank of New Zealand.

## Tapped by Sir Wilfrid

With war's impact, financial banking became inevitably more and more closely integrated with the Treasury's operations; with promising men marked down for future advancement by Treasury pundits. In the early post-war period, a quasi-Governmental financing concern was formed and called the Industrial and General Finance Corporation. James Lawrie was made its general manager. The process of integration with the Treasury quickened.

Possibly the most exciting, certainly among the more surprising, moments of Lawrie's life came on an afternoon in July, 1948, when Sir Wilfrid Eady summoned him to the Treasury. Sir Wilfrid was and

is well-known to Washington as one of those tough Britons; even better known to Eric Johnston as one of the chief architects of two film monetary agreements; and familiar to the film-trade here as the author of the now famed Eady Entertainment Tax Plan. He disclosed to Mr. Lawrie that Harold Wilson would announce to the House of Commons on the following afternoon the formation of what practically amounted to a Government Film Bank.

## Period of Mounting Crisis

That followed a period of mounting crisis in British film production; with Mr. Wilson alternately saying Yea and Nay to producer supplicants. Sir Wilfrid also offered Mr. Lawrie the job running what has now become the National Film Finance Corp.

Mr. Lawrie operates his Corporation from a one-floored office in classic Soho Square looking out on a flowered, treed, pleasure, and flanked by 20th-Fox's London headquarters, Republic's new offices, a book-shop or two and a famous Catholic church. The Lawrie room therein has flowers around and a desk invariably swept clean of documents. It has the look of an office of a fashionable psychiatrist and to many the analogy doesn't end there.

Mr. Lawrie amiably denies that he has political leanings either towards the Right or the Left but admits that in his adult years he has found his more appealing friends among the intellectuals who became junior ministers—and the mainstay—of Clement Attlee's Government.

## Admits He's Still Learning

He lives in an apartment in Westbourne Terrace hard by the well-known Paddington Railway Station but now seeks a more appropriate dwelling place. He belongs to the nicer Clubs, even the Marylebone Cricket Club which under the synonym of M. C. C. rules England's second religion; namely, Cricket. But Mr. Lawrie protests that his membership derives only from the circumstance that his father "put him up" at birth.

He says he likes his present job immoderately but finds it hard going; admits also that he is still learning. He looks to his not-at-all-large staff for their views on film-scripts submitted to him. His favourite story concerns a 16-year-old girl typist to whom he gave a script to read. The poppet reported that she didn't much like the story herself but that the public undoubtedly would. Questioned by Mr. Lawrie, she couldn't arrive at a precise definition of what the public really is.

## British Officials Attend "Blue Lamp" Premiere

British officials headed by the New York Consul General, A. M. Williams, attended the American premiere of J. Arthur Rank's "The Blue Lamp" at the Park Avenue theatre in New York January 8. The premiere, a salute to the Police Athletic League, with attendance limited to 600 friends of the P.A.L., included Deputy Police Commissioner James B. Nolan, P.A.L. president. WNBT newsreel televised the proceedings.

Here is your Boxoffice **TOPPER** from **LIPPERT!**

**TIMELY...  
AS TODAY'S  
HEADLINES!**



# "THE STEEL HELMET"

*Action story of our fighting G.I.'s in Korea!*

**READY NOW!**

Robert L. Lippert presents "THE STEEL HELMET" starring Robert Hutton • Steve Brodie • James Edwards • Richard Lee with Sid Melton • Richard Monahan • William Chun  
and introducing a dynamic screen personality Gene Evans • Written, Directed and Produced by Samuel Fuller • A Deputy Corporation Production Released by Lippert Pictures, Inc.

**PROFIT with LIPPERT!**

## Rental Unit, Majors Talk

A series of meetings between North Central Allied's "fair rental" committee and representatives of major distributors was scheduled to start in New York Wednesday. The meetings are the outgrowth of a plan by Henry Greene, committee chairman, and will deal with a proposed scheme for alleviating the hardships of exhibitors suffering very bad box office conditions.

The first of the discussions was to be held Wednesday with Robert Mochrie, sales chief of RKO. A meeting with Charles J. Feldman, Universal's domestic sales manager, was to take place that same afternoon.

Representing MGM were to be Charles Reagan, E. M. Saunders and Henderson M. Richey. A. W. Schwalberg, Paramount's distribution head, was expected back from the coast in time to participate in the discussions. Speaking for Twentieth Century-Fox was to be A. W. Smith, Jr., sales vice-president. Talks with Columbia and Warner Bros. are still tentative.

## Eastman Kodak's Overseas Unit Switched to U. S.

The Eastman Kodak Corporation's European and Overseas Organization has been transferred from London to the Rochester, N. Y., home office, it was announced this week by Edward P. Curtis, vice-president in charge of that operation, which handled the administration of Eastman Kodak's distributing companies in Europe, Africa and South Africa. He also announced the establishment of a European advisory committee,

## INDUSTRY, LABOR MEET IN ACCORD

A meeting between the nation's top labor and industry leaders, arranged by Eric Johnston, Motion Picture Association of America president, has been held and according to reliable information, succeeded in bringing about an accord to insure top speed defense production. Mr. Johnston then reported the success of the meeting to President Truman, whom he saw following the secret session last week.

comprising Ernest E. Blake, Kodak, Ltd., board chairman; Alfred Landucci, president and general manager of Kodak Pathe; Donald McMaster, Kodak vice-president and assistant general manager, and Mr. Curtis.

## Co-Op Ads Are Topic At Milwaukee Meeting

MILWAUKEE: The importance of co-operative advertising and of proper picture selection was stressed by Ben Marcus, president of the Allied Independent Theatre Owners of Wisconsin, at a city meeting of the group Wednesday. "Today's buyers are looking for the best for their money. It behooves us to put out better pictures on a program, pictures that will be more appealing to the audience," Mr. Marcus said. The meeting discussed operating costs and the possibility of administrative improvements; the need for distributors to be partners with exhibitors in good times and bad; availabilities and advertising for subsequent runs.

## Loew's Year Income Up to \$7,854,454

Net income of \$7,854,454 was reported this week by Loew's, Inc., for the fiscal year ending August 31, 1950. This represents an increase of \$1,109,693 over the \$6,744,761 net for the previous fiscal year. However, the net for the last year includes \$808,020 profit after taxes realized from the sale of capital assets, while for the preceding year \$460,460 was due to reduction of the prior year's depreciation on properties to conform with the new tax rates.

The company reported at the same time net income of \$1,994,954 for the first quarter of the current fiscal year, ended last November 23. This includes \$779,436 due to reduction of the prior years' depreciation on certain properties to conform to rates recently fixed by the Internal Revenue Bureau. The net for the corresponding period last year was \$1,652,649, including \$697,230 profit after taxes realized from the sale of capital assets.

The latest annual figure is equivalent to \$1.53 per share of common stock as against \$1.31 the previous year. The latest 12-week figure is equivalent to 39 cents per share, compared with 32 cents per share last year.

Loew's share of net income of partly owned subsidiaries not distributed as dividends to the parent company amounted to \$247,118 in 1950 compared with \$725,581.

On January 3, it was reported that the net income of Loew's consolidated foreign subsidiaries for the last fiscal year total \$879,163, representing a drop of \$427,108 from the \$1,306,271 recorded for the previous fiscal year.

The consolidated profit and loss statement for the last fiscal year shows theatre receipts, rentals and sales of films, accessories and MGM records in the amount of \$167,913,312, as against \$170,542,120 for the previous year.

## Four Companies Appeal FTC Screening Contract Order

The four advertising film companies ordered by the Federal Trade Commission to end all exclusive screening contracts running for more than a year have appealed to the Federal courts against the FTC order, it was reported from Washington this week. The commission previously found that such contracts violated the anti-trust laws. The companies are: United Film Service, Inc., Kansas City, Mo.; Reid H. Ray Industries, Inc., St. Paul, Minn.; Alexander Film Company, Inc., and Motion Picture Advertising Service Company, Inc.

## Town Tax \$16,696

Fairmont, W. Va., authorities reported last week that collections from the city admission tax for the fiscal year ending June 20, 1950, amounted to \$16,696.



John Balaban, president of Balaban & Katz Corp., Chicago.

# THE BIG THREE IN ART THEATRE PICTURES

Released thru Stratford Pictures Corporation — Distributed by Associated British Pathe, Ltd.

**QUEEN OF SPADES** — It is a privilege to show this production. One of the finest art theatre pictures yet produced, featuring the distinguished Dame Edith Evans star of stage and screen together with Anton Walbrook.



**LAST HOLIDAY**—The incomparable Alex Guinness in a proven box office hit.

Five weeks at the Paris Theatre, New York.

Three weeks at the Exeter Theatre, Boston.

Three weeks at the Surf Theatre, Chicago.

Now in its third week at Midtown Theatre, New York.

**DANCING YEARS** — The play by Ivor Novello that ran for eight years in London now on the screen in the most beautiful Technicolor ever seen. Here, at last, is the British "musical" that all showmen have been waiting for. **NEW YORK PREMIERE AT THE LITTLE CARNEGIE SOON.**



Released Thru:— **STRATFORD PICTURES CORP.** 1560 Broadway, New York 19, N. Y.

# FILM THEATRES 1948 LEADERS

## Report of Census Bureau Shows Films Took 59% of Amusement Dollar

WASHINGTON: Indoor motion picture theatres still took more of the consumer's amusement dollar in 1948 than any other amusement, but their share was down sharply from the 1939 amount, a Census Bureau report indicated this week.

The report said that motion picture theatres, exclusive of outdoor and portable theatres, accounted for 59 per cent of the total receipts for all amusement establishments in 1948, compared with 67 per cent in 1939, the Bureau said. The total includes taxes and receipts from concessions, candy sales and the like.

### Drive-ins Increased

The report was based on information gathered in the Census of Business, taken in 1949 on the basis of 1948 operations.

Some of the 1939-48 drop was taken up by increased receipts for drive-in theatres, of course. Drive-ins weren't included with indoor theatres, Census officials said, because there were no good 1939 figures on drive-ins. Most of the drop, however, was accounted for by the fact that a larger share of the entertainment dollar was taken by bowling alleys, pool parlors, sports promoters, race tracks, legitimate theatres and other amusements.

The Census report said that total receipts of all U. S. amusements, including taxes and concession sales, rose from \$998,079,000 in 1939 to \$2,674,997,000 in 1948, a gain of 168 per cent. Receipts of motion picture theatres were far and away the largest single item in the amusement total, accounting for \$1,616,282,000 in 1948. This included indoor theatres, drive-ins, and portable theatres. No comparable 1939 figure was available.

### Receipts Up Sharply

Receipts of indoor theatres were put at \$1,568,890,000 in 1948 as compared with \$673,045,000 in the earlier census. Drive-in receipts were put at \$46,838,000 in 1948 and portable theatre receipts at \$554,000.

The Census figures showed there were 50,347 amusement establishments in 1948, compared with 44,917 in 1939. Of the 1948 total, 17,689 were indoor theatres, 820 were drive-ins and 122 were portable theatres. In 1939, there were 15,115 indoor theatres.

Payrolls for the amusement group went from \$225,481,000 in 1939 to \$610,834,000 in 1948. Indoor theatres boosted their payrolls from \$131,583,000 to \$294,672,000. Drive-ins had an \$8,569,000 payroll in 1948.

Employees for the entire group increased from 223,678 to 342,031. Indoor theatre employees increased from 128,857 to 181,322,

while drive-ins had 5,713 employees in the later year.

Some of the receipts figures for other amusements: bowling alleys, billiard and pool parlors, \$204,125,000 in 1948 compared with \$87,450,000 in 1939; race tracks, \$187,905,000 in 1948 compared with \$44,485,000 in 1939; baseball clubs, \$130,797,000 in 1948; football clubs, \$77,183,000 in 1948 against \$24,490,000 in 1939; theatres other than motion pictures, \$144,283,000 in 1948 compared with \$32,461,000 in 1939.

## Ask Aid on Promotion

The Council of Motion Picture Organizations last week released the text of a letter sent to 1,000 manufacturers and distributors of products sold to the film industry, and asking these companies "to use their own advertising and stationery to promote attendance at motion picture theatres."

The letter, signed by Arthur L. Mayer, COMPO executive vice-president, says in part that "as responsible head of a company having important business dealings with the motion picture industry, (you) are as desirous of our industry's prosperity as we are. Accordingly, we are asking your help in a program which we hope will be adopted by all those business concerns that sell their product and services to our industry."

Mr. Mayer then suggests that these companies incorporate in their advertising literature a message urging readers to attend motion picture theatres. "Because it would occupy so little space, the message could easily be used not only in your company's general advertising, but also in its sales promotion material and on its stationery," Mr. Mayer said.

Enclosed with the letter are a number of suggested slogans which the companies could use. The idea was suggested by Sam Roth of the Pacific Automatic Candy Co., and forwarded to COMPO by L. S. Ham, president of the California Theatres Association.

### To Make "Hiawatha"

Monogram will make the picture "Hiawatha" after all, it was announced last week in Hollywood by Steve Broidy, Monogram president. Production will begin immediately with the same script prepared eight months ago. Mr. Broidy, who had said that his studio would not make the film because it took a line unsuitable to the temper of the U. S. today, observed that editorial comment had led him to believe that "the American public would not be dupes for any Communist line."

## Reaction to Phonevision To Be Tested

As the Zenith Radio Corporation's Phonevision test run in Chicago continued this week, Paramount Pictures announced it had retained A. E. Sindlinger "to observe and analyze the audience and public reaction to the Phonevision experiment."

The company said Mr. Sindlinger would "correlate the results being obtained in Chicago with those of his previous experience in theatre operation and with the extensive information which he has heretofore gathered on the habits and characteristics of radio listening and television viewing audiences."

In Chicago, another round of pictures made between 1944 and 1948 went on the air over Phonevision's Channel No. 2 and Zenith maintained its pay-as-you-see system was a big success. Only 300 families in the Chicago area have sets equipped to receive the Phonevision telecasts, but requests to be among the subscribers have been received from a large number of families.

Among the latest batch of pictures shown were: "I Walk Alone" (Paramount, 1944), "Song of Love" (Metro, 1947), "Voice of the Turtle" (Warners, 1948), "Enchanted Cottage" (RKO, 1945), "Murder My Sweet" (RKO, 1944), "Golden Earrings" (Paramount, 1947) and "Tenth Avenue Angel" (Metro, 1948).

Among earlier productions were: "Welcome Stranger," "April Showers," "Homecoming," "Dear Ruth" and "Silver River."

The HERALD's Chicago bureau reports that watching Phonevision on Channel 2—"the station with a jingle"—is a favorite indoor sport in the Windy City these days. While the image is garbled and largely unintelligible, the sound is not and a lot of people are listening to the sound-track while trying to make sense out of the jittery picture. Zenith could code the sound also, but is not doing this in the present test.

## Brandt Ad-Publicity Head for Lopert

Leon Brandt, recently resigned advertising-publicity director for Eagle Lion Classics, has been appointed advertising-publicity-exploitation director of the Lopert Film Distributing Co., it was announced last week by Ilya Lopert, president. Mr. Brandt entered the film industry in 1933 with Fox Theatres Corp., and later was director of special events for United Artists.

### Columbia Votes Dividend

The board of directors of Columbia Pictures Corp., at a meeting January 3, declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of the company, payable February 15, 1951, to stockholders of record February 1.

## N. Y. Censors Study Ban On "Miracle"

Following a barrage of protests against the licensing and showing of the Italian film "The Miracle" at the Paris theatre, New York, plans were under way in Albany this week to re-examine the appeals procedure of the New York State censor board.

The New York State Board of Regents is expected to take up the matter at a meeting January 18-19.

Other developments in the controversy over the picture were the following:

Supreme Court Justice Aron Steuer ruled that New York License Commissioner E. T. McCaffrey overstepped his powers in banning the film and granted a temporary injunction against the ban.

### New York to Appeal

The City of New York said an appeal would be taken from Justice Steuer's decision.

Cardinal Spellman, calling "The Miracle" "a despicable affront to every Christian," called for a Roman Catholic boycott of the picture and asked "all right-thinking citizens" to join in an attempt to change Federal and state censorship laws to prevent the licensing of similar films.

Joseph Burstyn, distributor of "The Miracle," called a press conference to repeat his claim that the picture had not been banned in Italy. Cardinal Spellman had declared that the picture had been "condemned in Rome by the Pontifical Film Commission."

Republican Assemblyman Samuel Roman of the Fifteenth Assembly District, in a telegram to Governor Dewey, urged that exhibition of "The Miracle" be stopped immediately "as it is clearly blasphemous and sacrilegious and served only to ridicule the religious faiths of my Christian constituents."

### Power Not Clear

In Albany, John J. Jehu, director of the State Education Department's law division, said it was not yet clear whether the Regents had the power to order a reconsideration of the film's admissibility. Dr. Hugh M. Flick, director of the Motion Picture Division of the State Education Department, which approved "The Miracle," said the Board of Regents would be asked to consider whether appeals from his decision could be taken by the public after a film has been licensed by the Division.

Mr. McCaffrey ordered the Paris to drop the picture, declaring that he had found it "personally and officially blasphemous." The National Legion of Decency put the entire bill at the Paris, of which "The Miracle" is a part, in the C or "Condemned" category. The McCaffrey ban was lifted when the Commissioner was informed that a court was about to grant the Paris a temporary injunction against his order.

## CROSBY ANNIVERSARY TRIBUTE IS HIGH, WIDE AND HANDSOME

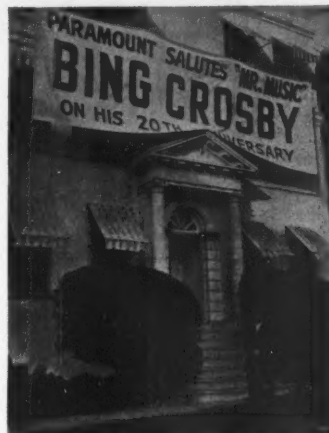
Bing Crosby's 20th anniversary as one of the brightest stars in the entertainment firmament was to be marked this week by Paramount and the Columbia Broadcasting System.

Highlighting a series of extraordinary events taking place for the 24-hour period which started Tuesday at 10 P.M., was the participation on a special CBS network program of such entertainers as Amos and Andy, Louis Armstrong, Edgar Bergen and Charlie McCarthy, Bob Crosby, Ella Fitzgerald, Judy Garland, Bob Hope, Mary Martin, Jack Teagarden and John Scott Trotter. The BBC will re-broadcast it.

"Mr. Music," currently in release, is the singer's 42nd film for Paramount. The anniversary celebration will be climaxed by Crosby's own show over CBS, where Bob Hope and Bob Crosby will again appear.

There are two other aspects to the celebrations, the participation of the international fan clubs in "Bingsday" and the special 24-hour marathons planned by a number of radio stations. According to Paramount, the global participation began when fan clubs in seven countries were invited to send birthday greetings.

"One of these greeting cards will be selected by Bing on his January 31 broadcast, and the sender, as well as the person who suggested the card be sent will be invited to Hollywood to meet Bing and spend several days, all expenses paid with a guest, in the movie capital," Max E. Youngstein, Paramount vice-president in charge of advertising, publicity and promotion, said.



"Mr. Music" himself admires the banner across Paramount Studio's production building heralding "Bing Crosby Month," saluting his 20th anniversary as a star. The celebration coincides with the release of his latest picture, "Mr. Music."

Disc jockeys, naturally, also took part with special promotion of Crosby records in Los Angeles. Station KMPC in addition to 300 stations of the Liberty Broadcasting System, ran off an uninterrupted series of interviews and special programs dedicated to the star.

### Winners Announced in RKO Business Drive

The winners of RKO Theatres' "Boost Your Business" drive were announced this week by William W. Howard, vice-president. Awards totaled \$3,750. First prize winners for "best combined ratio of profit-gross-attendance of 1950 against the same period in 1949" were Rocque Casamassine of the RKO Regent in New York and A. H. Talbot, manager of the RKO Iowa, Cedar Rapids, Ia. Second prizes in that category were awarded to John J. Thompson, RKO Franklin, New York, and managers Grant A. Martin and Marshall Addis of the Virginia and Orpheum theatres in Champaign, Illinois.

### Holt, Thomas Address Paramount Bookers

Producers Nat Holt and William Thomas discussed their respective future film-making plans and current releases at Paramount Pictures' fourth regional booking conference held last week in Los Angeles. Joseph A. Walsh, head of branch operations, presided. Also present were: A. W. Schwalberg, pres-

ident of the Paramount Film Distributing Corp.; Max E. Youngstein, vice-president and director of advertising, exploitation and publicity; George A. Smith, western division manager, and A. R. Taylor, Los Angeles branch manager.

### See Little Problem in State Legislatures

WASHINGTON: The meetings of state legislatures in all 48 states in 1951 are not expected to produce anything unusual, according to Jack Bryson, legislative expert of the Motion Picture Association of America.

Mr. Bryson said that he expected the usual number of tax and censorship bills to crop up, but reported that as far as his scouts had been able to discover, there are no serious threats to the picture industry in the offing.

The 44 states whose legislatures usually meet only in even years will hold their regular sessions this year. Louisiana, Mississippi, Kentucky and Virginia have announced their intention to hold special legislative sessions. The last meetings will get under way by April.

# People in The News

Y. FRANK FREEMAN has been reelected president of the Academy Foundation by the Academy of Motion Picture Arts and Sciences. The Foundation's chief present project is the restoration of milestone and historical films stored in the Library of Congress.

RANDALL M. WHITE, in the motion picture industry since 1910, has returned to New York City for special service with the Neumade Products Corp. For the past 12 years, Mr. White has engaged in freelance writing.

LOUIS NEWMAN, manager of the Trans-Lux theatre in Boston, has been named Boston city manager of the Trans-Lux and Copley theatres, it was announced by a spokesman for Trans-Lux Theatres of New York. J. E. ANDERSON will succeed Mr. Newman as Boston Trans-Lux manager. FRANK TISHMAN will manage the Copley theatre.

HARRY DAVIS has been appointed assistant general manager of the Motion Picture Export Association's offices in Japan, it was announced by IRVING MAAS, vice-president and general manager of MPEA. Mr. Davis has served abroad for American film companies for 20 years.

MARJORIE G. DAWSON, national director of the Children's Film Library, was guest speaker in Toronto on January 9, addressing representatives of the Canadian Distributors Association and the Canadian press.

JESSE CHINICH, film buyer and booker for the Arizona Paramount Corp. in Phoenix, has resigned to join the Rugoff and Becker circuit in New York. Mr. Chinich had been associated with United Paramount Theatres since 1946.

## Lubin Resigns From Confidential Reports

Dr. Isadore Lubin this week notified the board of directors of Confidential Reports, Inc., of his resignation as president as of the middle of February. Dr. Lubin is assuming duties with the United States Government which will require all of his time. He previously served as economic adviser to the United States delegation to the United Nations and as U. S. representative on the Economic and Social Council of the UN, with the rank of U. S. Minister.

## Projection Union Ousts Sacher as Counsel

Harry Sacher, former defense attorney in the trial of the nation's top Communists last year, has been ousted as general counsel of the IATSE New York Projectionists Local 306, it was announced last week. The surprise

move saw three-fifths of the balloting members voting to terminate Mr. Sacher's employment as counsel. The union will name his successor shortly. Spokesmen for the local attributed the result of the ballot to "dissatisfaction" with Mr. Sacher as manifested by a large number of members.

JOHN T. HOWARD, western division manager of the Selznick Releasing Organization, has resigned. SRO's Hollywood office closed with Mr. Howard's resignation. He served with Paramount 20 years before joining SRO.

ERNEST L. SCANLON has succeeded GORDON YOUNGMAN as RKO representative on the Associated Motion Picture Producers directorate. Mr. Youngman resigned recently.

REEVE O. STROCK, recording manager of Westrex Corp., a subsidiary of Western Electric, has returned to New York City after completing a round-the-world sales, contact and engineering trip.

WILLIAM VAN PRAAG, vice-president of Television Features, Inc., and president of General Business Films, has announced his resignation from both posts.

JAMES PAGLIARO, film technician at the MGM exchange in New York for the past 30 years, resigned effective January 12, to take over the presidency of Sound Stages, Inc.

OSCAR BROTMAN, chairman of Allied Theatres of Illinois "Chicago and Movie Campaign Committee," has announced that his committee will ask Allied to finance a radio disc jockey program in an effort to fight box office problems. Mr. Brotman said that 100 theatres were needed to finance the program. The proposed show would star disc jockey Myron Barg and feature the Chicago *Daily News* film critic, Sam Lesner. The latter would deliver five or 10-minute talks on film appreciation.

## Illinois Allied May Finance Radio Show

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# "Twist" Back To Breen for New Study

The board of the Motion Picture Association of America, meeting in New York Tuesday, asked Eagle Lion Classics to re-submit "Oliver Twist" to Production Code Administrator Joseph Breen on the coast to see what cuts and eliminations could be made.

Mr. Breen originally had refused to grant the picture a seal and Eagle Lion appealed to the MPAA board. William C. MacMillen, Jr., president of Eagle Lion, distributors of the film, appeared before the board. Reportedly, there was a lengthy but calm discussion of the aspects involved. The board members also attempted to set a new date for the projected meeting of east and west coast executives at which industry problems will be discussed, but were unable to agree on a satisfactory time or place.

It was understood a print of "Oliver Twist" was sent to Mr. Breen from Eagle Lion's New York office Tuesday night. Shortly after the release of the film in Britain, it was shown in Berlin and evoked a riot at the premiere there. Since then, the Rank Organization had made no attempt to have the picture shown in the U. S. At one time, the picture was set for Radio City Music Hall, but was withdrawn by Mr. Rank.

In refusing the picture a Code seal late last year, Mr. Breen offered no reason, but it is believed that his decision was based on the portrayal of the Fagin character in the Charles Dickens story, a part which some contend has anti-Semitic overtones. Suppression of "Oliver Twist" last week was deplored by The American Council for Judaism and the National Board of Review.

## MPAA Official Takes Issue With Critic

JOHN G. MCCARTHY, vice-president in charge of international affairs of the Motion Picture Association of America, in the January 13 issue of *America*, national Catholic weekly review, has written an answer to "Hollywood Over Asia" by Richard L. G. Deverall. Mr. Deverall had charged Hollywood motion pictures gave a distorted view of American life and played into the hands of Communist propagandists. Mr. McCarthy's article refutes all of Mr. Deverall's comments.

## Form Cartoon License Unit

FRED C. QUIMBY, head of short subjects and executive producer of MGM cartoons, announced last week the formation of MGM Cartoon Character Enterprises, which will handle the licensing of products using MGM cartoon characters. Headquarters will be in New York with Max Weinberg, eastern shorts representative, in charge.

# The National Spotlight

## ALBANY

Business over the New Year's holiday was reported fairly good. . . . Warners' Avon, Utica, will present "Mr. Roberts" for stage performances January 15-16, at \$3.60 top. Fabian's Erie, Schenectady, were to offer four such shows, January 10-12. . . . Visitors to Film Row included Joe Agresta, operating theatres in Massena, Watertown and Fort Covington; Sam Davis, with houses in Phenicia and Fleischmanns; Morris Slotnick, of Waterville and Oriskany Falls; George Thornton, Saugerties and Windham; Joe Miller, Menands drive-in; Chris Pope, Schine feature booker for the Albany territory; and Bob Johnson, Smalley Theatres.

## ATLANTA

Trade in all theatres and drive-ins a little above average with the following playing: Loew's Grand, "Harvey" second week; Rialto, "Edge of Doom"; Fox, "Mr. Music"; Paramount, "Saddle Tramp"; Roxy, "Dallas," holdover from Fox; Rhodes, "King Solomon's Mines." . . . Visitors on the row: O. C. Lam and Howard Schussler, Lam Amusement Co., Rome, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; Clyde Sampler and Ed Duncan, Duncan Theatres, Carrollton, Ga.; M. W. Hammond, Wilson drive-in, Florence, Ala.; L. C. Worthington, Varsity drive-in, Tuscaloosa, Ala.; W. T. Yarbrough, Emily theatre, Hartswell, Ga.; and Mr. and Mrs. James Jarrell, Ritz and Roxy, Commerce, Ga. . . . The New Martin theatre in Eufula, Ala., seating 1,159, was recently opened. . . . The Tower theatre which has shown pictures and road shows has closed. . . . The new owner of the Star theatre, Roanoke, Ala., is John Buttham. . . . The following drive-ins have closed for the winter: Joy, Langdale, Ala.; the Beach, Jacksonville, Fla. . . . The Well theatre in Kingsland, Ga., has installed a new Everfrost Bar installed by Wil-Kin Theatre Supply Co. . . . The Bijou Amusement Co., Nashville, Tenn., will take over the following theatres: Booker T. Washington, Rocky Mountain, N. C., Lincoln, Raleigh, N. C., Carver, Columbia, S. C., and the Booker T., Durham, N. C.

## BALTIMORE

Reports from all over town say that during the past week there has been a slight upturn in patronage and many are noticing unfamiliar faces in their audiences. . . . Eight new pictures were offered at first runs including: "Emergency Wedding," at the Hippodrome with vaudeville; "Harvey," at Keith's; "American Guerrilla in the Philippines," at New Theater; "Undercover Girl," at Warners' Stanley; "Last Holiday," at the Little; "Killer That Stalked New York," with "Pygmy Island," at the Mayfair; "Trip-

ple Trouble," with reissued "Raiders of the Desert," at Times and Roslyn. World offered reissued "House of Frankenstein," with "House of Dracula." Two second week holdovers were "Pagan Love Song," at Loew's Century and "The Flying Missile," at the Town. . . . Colgate theatre has been purchased by the Ritz theatre Enterprises headed by Louis Gaertner from the Milton Schwaber Circuit. . . . Changes of personnel in the I. M. Rappaport three first runs theatres include: B. Claster resigned as managing director of the Hippodrome and succeeded by M. R. Rappaport with Adam Goeltz as manager and Stanley Stern as assistant. At the Town, Robert Morris from Hippodrome becomes, with William Downey, assistant. At the Little, Lou Fenwick is on vacation with William Champlin acting in his place as manager. H. Ted Routsom continues as managing director of the Little and will take over advertising for the three theatres with Frank Kortner, artist, moving to the Little to work with him.

## BOSTON

Nearly all downtown houses reported satisfactory business for the New Year's weekend. "The Blue Angel" at the Kenmore did excellently and looks as if it may stay a month. . . . The Exeter Street theatre reported Christmas week morning matinees for children did so well that "Great Expectations" was added for a Saturday morning engagement January 6. . . . The executive board of Independent Exhibitors of New England has called a full membership meeting for Tuesday January 16 to appoint a nominating committee to name a slate of officers for 1951 and to make recommendations as to the policies for the ensuing year. The annual meeting will be held Tuesday, February 13. . . . For the fifth consecutive year

Joseph Nuzzolo was elected president of the Operators Union, Local 182, IATSE. Others elected were Bernard Lynch, vice-president; Joseph Caplan, treasurer; Leon Narbut, financial secretary; James Gibbons, recording secretary; Walter Diehl, business agent and Harold Armitage, William Dwyer and Ralph Frazier, executive committee.

## BUFFALO

Lloyd Williams, a native of Syracuse, and recent manager of the Roxy and Hudson theatres in Rochester, has taken over the Rivoli theatre in that city from Mrs. Florence E. Stevenson. The latter and husband operate the Starlite. . . . The Evening News has increased amusement rates from 55 cents to 65 cents a line for local display and from 60 to 70 cents a line for national placement. It is rumored that the Courier-Express will boost rates February 1. . . . Marc J. Wolf, International Chief Barker, will come to town for the annual installation and dinner-dance party of Tent No. 7, Variety club, January 15. Murray Whiteman is the incoming chief Barker. . . . Gerry Germain, manager of the Dipson Palace in Jamestown introduced Gift Books of theatres tickets. . . . Workmen are redecorating the Empire in Syracuse and manager George Maxwell announces the former RKO house soon will re-open. . . . Plans for the big benefit premiere of "September Affair," early in February in the Centre theatre are nearing completion. Entire receipts will go to the local Cerebral Palsy Clinic.

## CHICAGO

Business in the Loop is generally good with "Harvey" at the State Lake and "Mr. Music" and stage show at the Oriental being the big draws. Opening of Red Skelton "in person" for a week at the Chicago theatre promises to be another big box-office attraction. . . . New Year's Eve business in Loop and neighborhood houses was good, but not up to last year. . . . Oscar Brotman, chairman of Allied Theatres of Illinois' "Chicago Land Movie Campaign Committee" revealed that he will ask Allied to finance an afternoon, half-hour disk jockey program to promote the local movie industry. . . . Advertising campaign for "Cyano de Bergerac" got under way. Film is booked into the Selwyn. . . . MGM began running teaser ads for "Kim."

## CINCINNATI

Grosses for the past few weeks have shown quite an improvement over previous figures. Currently, "Mr. Music" is in the top bracket at the RKO Albee, 60 per cent above the house average. Other bills include: "Three Husbands," RKO Palace; "Pagan Love Song," RKO Grand, third

(Continued on following page)

## WHEN AND WHERE

**January 16-17:** Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania at the William Penn hotel in Pittsburgh.

**January 16:** Allied Independent Theatre Owners of Iowa and Nebraska, annual board meeting and election of officers, Savery hotel, Des Moines.

**January 18:** Virginia Motion Picture Theatre Association meeting, Jefferson hotel, Richmond.

**January 29-31:** Annual convention, Theatre Owners of Arkansas, Mississippi and Tennessee, at the Hotel Gayoso, Memphis.

**January 29-30:** Convention, Allied Theatre Owners of Texas, Adolphus hotel, Dallas.

(Continued from preceding page)

week: "Dallas," RKO Lyric, second week on a moveover from the Albee; "Branded," Capitol, second week; "Harvey," Keith's, third week and "Queen of Spades," at the Guild. . . . Jack R. Keegan, vice-president and general manager of Northio Theatres, Inc., a Paramount subsidiary, with headquarters here, has resigned, and is succeeded by Selig J. Seligman, of the United Paramount Theatres home office in New York. Northio operates a chain of theatres throughout Ohio and nearby territory. . . . The Elkins theatre, formerly known as the Hippodrome, at Elkins, W. Va., has been remodeled and reopened by Michael Manos.

## CLEVELAND

New Year's eve business was excellent downtown, but only fair in the neighborhoods. Best holiday buys were "Dallas" at the Hippodrome and "Vendetta" at the Palace where both houses opened their balconies to take care of the crowds. Reports from surrounding towns are that holiday weekend was very good. . . . Irving Field, manager of the Mu-Mac Theatre, Middlefield, has resigned. . . . AFL stagehands have turned down a proposal of the Cleveland Motion Picture Exhibitors Association to accept a voluntary 25 per cent pay cut during this slump period. A similar proposal is before the operators' union. . . . Associated Circuit has installed new screens in the Colony theatres, Toledo and Newport, Youngstown, purchased from Ben L. Ogron of Ohio Theatre Supply Co. . . . Jack Armstrong is increasing the car capacity of the Springbrook drive-in. . . . "Mr. Music" won first place in the Cleveland Movie Critics' award for best picture of the month.

## COLUMBUS

New Year's weekend business, with most houses having midnight shows Saturday and Sunday, was big but the holiday weekday activity tapered off. "Prehistoric Women" gave the Grand one of its biggest weeks in months, "Pagan Love Song" at the Ohio, "Vendetta" at the Palace and "Two Weeks With Love" bracketed with "Mrs. O'Malley and Mr. Malone" at the Broad all were above average. . . . Samuel T. Wilson, Dispatch theatre editor, and Norman Nadel, Citizen film editor, are in New York on a show-shopping tour. . . . The Columbus Citizen is now running the John Crosby radio-television column and the Leonard Lyons Broadway column.

## DENVER

"Vengeance Valley" scheduled to be world-premiered at Florence and Canon City, both in Colo., in February. . . . Headquarters of Allied Rocky Mountain Independent Theatres has been broken into four times. . . . Alan Heid now assistant booker at Monogram, succeeding Glen Howard. . . . With Robert Lotito quitting as Aladdin manager to become Loretton Heights college public relations manager, Dick Smith has been promoted to the Aladdin job from the management of the Webber, which goes to Jack Fleming, assistant manager of the Paramount. All are Fox Intermountain theatres. . . . Quinton Horn, RKO office manager, received certificate of appreciation for years as volunteer first aid instructor with Red Cross.

# The National Spotlight

## DES MOINES

The Roosevelt Theatre, Des Moines' outstanding neighborhood house, has been sold to the Community Drama Association—little theatre group in Des Moines. The Roosevelt has been under lease for years to Tri-States Theatre Corp., which owns the theatre's movie equipment. . . . The Capitol in Clinton has undergone extensive alterations and repairs. Manager is Harold Barnes. . . . The building housing the Royal theatre at Sibley has been sold by Roy Isack to R. C. Max, who has been operating the house. . . . Dale C. Petheram, 67, widely-known Kanawha businessman who built the first theatre in that Iowa town, is dead. . . . N. J. Martin, exhibitor at Monona, died on New Year's day. . . . More than \$700 was taken in at the Variety club charity party here. Lou Levy reports the entire sum was spent for clothing 18 boys at Arlington hall. . . . Fire completely destroyed the Call theatre at Algona with damage estimated at \$100,000. Mr. and Mrs. N. C. Rice, operators of the Call, were in Des Moines when the fire started.

## DETROIT

Business has returned to normal after the holidays. Fox opened with "Vendetta." United Artists is showing "Kim." "Mr. Music," which opened Christmas Day at the Adams, is still going strong. A double bill at the Downtown offers "Watch the Birdie" and "Call of the Klondike." Michigan is showing "Branded" and "The Hidden City." Palms is showing the "Flying Missile" and "Jungle Stampede." "Where Danger Lives" and "The Trail of Robin Hood" playing at the Madison. . . . Neil Talling, managing director of the Cinema, reports that hundreds of fans waiting to see "Bitter Rice" are turned away each day. . . . Thomas J. Gabriel has reopened the Chandler with a German picture policy. . . . The Russell Theatre, catering to Negro clientele, has been taken over by the Mabarek Realty Exchange picture. . . . Frank J. Downey, MGM manager, spoke at a recent meeting of the Greater Detroit Motion Picture Council.

## HARTFORD

Downtown first-run newcomers included "Watch the Birdie," at Loew's Poli; "Harvey," at the Warner Strand; and "Wyoming Mail," at the Allyn. . . . "For Heaven's Sake" held over for a second week at Loew's

Poli Palace. . . . Herman M. Levy, general counsel of TOA, and executive secretary of the Motion Picture Theatre Owners of Connecticut, was to be inducted as the new Chief Barker of Tent 31, Variety Club of Connecticut, in installation ceremonies January 10. Guests were to include International Chief Barker Marc J. Wolf. . . . George L. Hudak, house manager, E. M. Loew's Theatre, Hartford, has resigned to become house manager of the Newington theatre, Newington, Conn., succeeding Joseph Vasco, resigned. George E. Landers, Hartford division manager for E. M. Loew's Theatres, is temporarily supervising the downtown first-run theatre. The Newington is operated by the KTU Circuit, Meriden, Conn.

## INDIANAPOLIS

Holiday attractions over the long New Year's weekend brought life back to first run box offices here. "Pagan Love Song" brought a bouncing gross to Loew's, "Mr. Music" did fine at the Circle, and "For Heaven's Sake" nicely at the Indiana—the best business in a long time. The forward motion continued in effect this week, and first run houses still report business that's average or better. . . . George Settos has sold the Ohio and Royal Theatres at Tell City, Ind., to the Tell City Theatre Company, including Victor Weisenberger, David McFarling, Albert Schaefer and George Hein. They also operate the Swiss there. . . . Jack Dowd left Monday to assume his new post as Los Angeles branch manager for Republic. . . . The Switow circuit has taken over the Strand and Alhambra at Shelbyville. . . . The week's visitors included Harry Thomas, former president of PRC; Ike Sollers, Covington; E. H. Austin, Versailles; Kenneth Law, Argus; Earl Payne, Louisville, and Walter Weil, Greenfield.

## KANSAS CITY

"Pagan Love Song" is held over, for five days, at the Midland. "Mr. Music" had a big second week at the Paramount, and was succeeded by "Dallas." "Women on the Run" is at the Fairway-Tower-Uptown first runs of Fox Midwest, a second feature "Mystery Submarine" also being shown. "Southside 1-1000" and "A Modern Marriage" are at the RKO Missouri, following "Vendetta" and "Experiment Alcatraz." . . . Harold B. Lyon, seven years manager of the Paramount at Des Moines, comes in as managing director of the Paramount here, succeeding the late M. D. (Babe) Cohn. Gladys M. Green continues as house manager. . . . The Fisk theatre at Butler, Mo., was destroyed by fire. . . . Christmas holiday business was off, but New Year's business, with midweek patronage, made a total equal or better than the holiday business of 1949-50. . . . The board of directors of the Kansas Missouri Theatre Association will meet January 24. . . . A report on television sets sold in this area by distributors at Kansas City, shows more than 93,000 as of January 1, 1951, a gain of nearly 10,000 since December 1, 1950.

## LOUISVILLE

Loew's was scheduled to bring in "Frenchie" and "Rookie Fireman," while the Scoop was to bring in "Bitter Rice." The Rialto played "Never a Dull Moment" and

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"Experiment Alcatraz" and the Strand played two reissues, "Platinum Blonde" and "Gilda" while the Mary Anderson held over for a second week "Dallas." "Mr. Music" moved over to the Brown following a previous week at the Rialto. . . . State tax revenue collections on amusement (combined) were \$6,215 lower in November, 1950, than in November 1949. Amusement tax collections (combined) for July through November, 1950, were \$14,228 less than for a similar period in 1949. . . . Harold E. Curry, owner and manager of the Todd theatre, Elton, Kentucky died in a Nashville, Tennessee Hospital on Christmas Eve. . . . Morton Weinburg, owner of the Crescent, has obtained a lot next to his theatre, which he has converted into a parking lot serving his theatre patrons. He also owns the Shelmar here, and another house in Indiana. . . . W. B. Aspley owner of Aspley Theatres, Glasgow, Ky., stopped over for a visit to the row for the first time in a good many months, enroute to Indianapolis for a board meeting of Affiliated Theatres. Other visitors to the row included: Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; A. N. Miles, Eminence, Eminence, Ky.; Tom Speer, Monroe Theatre, Monroe City, Ind.; George Peyton, Griffith, La-Grange, Ky.; Eric Hammel, Shelby, Shelbyville, Ky.; L. M. Denton, Shepherd, Shepherdsville, Ky.

## LOS ANGELES

Event of the week on the screen front was the "invitational premiere" given "Halls of Montezuma" at Grauman's Chinese theatre, followed by the film's opening at the Los Angeles and Chinese group of houses. . . . Other newcomers included "Mr. Music" at the two Paramounts; "Operation Pacific" (also launched via an "international premiere" at Warners Hollywood) joined the next day by the Downtown and Wiltern, and "Rogue River" at the United Artists circuit. . . . Current attractions were "Harvey" at the Carthy Circle, "Pagan Love Song" at Loew's State and the Egyptian, "The Magnificent Yankee" at the 4 Star, "Cyrano de Bergerac" at the Fine Arts, "Born Yesterday" at the Pantages and Hillstreet, "Mrs. O'Malley and Mr. Malone" at the Orpheum and Hawaii. . . . Foreign entries included "Film without a Name" and "A Girl in a Million" at the Hollywood Music Hall, "Blue Angel" at the Esquire and "Trio" at the Beverly Canon. . . . Fanchon and Marco, operators of the Baldwin theatre in the southwest section of the city, announced a new policy of 50 cent admissions (tax included) at any time.

## MEMPHIS

First run business continued at a lively clip. Loew's State held over "Pagan Love Song" and Loew's Palace had one of its best openings with "Vendetta." Malco showed "The Flying Missile." Mona Freeman made personal appearances at the Strand, in connection with the opening of her picture, "Branded." Warner had one of its best attendances to see "Dallas" which was held for 11 days and the good business continued with "Highway 301." . . . A. Burch, owner, closed Burch Theatre at Rives, Mo. until further notice. . . . M. A. Lightman, Jr., Malco official, was in New Orleans on business. Plans are taking shape for the Tri-



"I don't care what you thought of it, Pemberthyl! Now put Winchell's comment up there!"

States Theatre Owners annual convention at Hotel Gayoso in Memphis January 29, 30 and 31. . . . W. C. Kroeger, who operates Gem and Joy at Osceola, and Missouri and Shannon at Portageville, was in Memphis on business, as were W. F. Ruffin, Sr., and W. F. Ruffin, Jr., who operate Ruffin Amusements Co., Covington, Tenn. Other exhibitors on Film Row included Louise Mask, Bolivar; J. C. Bonds, Hernando; Mr. and Mrs. S. J. Azar, Greenvale.

## MIAMI

Pioneer film exhibitor Vernon C. Seaver died at the age of 87. A one time resident of Chicago, he was owner of the Great Northern Hippodrome there. . . . An unscheduled New Year's Eve event was the minor fire in an ante room of Paramount theatre where smoke caused manager Charlie Whitaker to order evacuation of the theatre. After thorough checking by the fire department, performances continued. . . . World premiere of "Storm Warning" at the Beach is being prepared with Doris Day, Steve Cochran and Ronald Reagan scheduled to attend. Variety Children's Hospital is beneficiary of the opening's proceeds. . . . Film fare included "Trio," Mayfair, Art, Flamingo; "Harriet Craig," Carib, Miami, Miracle; "Cyrano," Colony; "Mr. Music" second week at Paramount, Beach; "Kansas Raiders," Lincoln, Town; and "Pagan Love Song" third week at Florida, Sheridan.

## MILWAUKEE

The Allied Independent Exhibitors in Milwaukee were to have an old time showmanship meeting at the Schroeder Hotel here. . . . Fred Kreuger, Ogden, and Jerry Goderskie, Airway theatre, were to be co-

chairmen. . . . Joe Reynolds held a combination Christmas and New Year's party for his Kiddie Matinee. Highlights of the show were a Hopalong Cassidy film and a stage show. . . . H. Riegner is now the assistant manager at the Oriental. . . . Headliners downtown were "Branded" at the Fox-Palace and "Mr. Music" at the Wisconsin. At the Warner was "Frenchie" with "Sierra Passage" as co-feature. "Harvey," at the Riverside, was held over.

## NEW ORLEANS

The thousands of sport fans who flocked here for the Carnival of Sports, climaxed by the New Year's Day Sugar Bowl Classic, helped boost theatre attendance. . . . On the screens of first run theatres were "Breakthrough" at the Center; "Woman On The Run" and "Undercover Girl" at the Joy; "Frenchie" at Loew's State; and "Dallas" at the Saenger. . . . During the cold spell, the St. Bernard drive-in, Arabi, La., supplied customers with enough gasoline for their cars to keep warm for one show. . . . In visiting were Tom McElroy, Shreveport, La.; Mike Ripp and Ed Fessler, Mobile, Ala.; C. W. Powell, Mt. Olive, Miss.; Mrs. Helen Sanders, Mandeville, La.; Ernest Delahaye, Maringouin, La.; Dr. De Bartolo, Hackberry, La.; Al Morgan, McLyndon circuit, Union Springs, Ala.; and Stanley Taylor, Crosby, Liberty and Gloucester, Miss.

## NEW YORK

Business was still holding up well at the first run theatres with "Halls of Montezuma" doing particularly well at the Roxy after a sell-out premiere house witnessed a flashy opening night. . . . Scheduled to come into

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first run houses on and around Broadway are eight new pictures including the British-made "Hue and Cry" at the Art; another British import "The Blue Lamp" at the Park Avenue; "Branded" at the Paramount; MGM's "Grounds for Marriage" at the Capitol; "Short Grass" at the Palace; Warner Bros. "Dallas" at the Strand; "The Sun Sets at Dawn" at the Mayfair; and the British-made "Operation Disaster" at the Criterion.

## OKLAHOMA CITY

"City Lights" opened at three theatres; Plaza, Capitol, and Ritz; the Criterion opened with "Mr. Music." . . . L. O. Daniel, Jr., Delman theatre manager at Tulsa, gave patrons a doubleheader with preliminaries for New Year's Eve program. The principal offering was "Dracula's Daughter" and "Night Monster." . . . The Commonwealth Theatre Corporation opened a new drive-in theatre at Batesville, Ark.

## OMAHA

"Harvey" did well at the Orpheum theatre. . . . Omaha first-runs generally were pleased with holiday business saying it rivaled the previous year. . . . Firemen rushed to the Film Exchange Building, and put out elevator shaft blaze. No damage, only excitement in the exchanges. . . . Nebraska's film industry was to be host to the Nebraska legislature members this week. Bob Livingston of Lincoln made the arrangements, Ralph Falkenburg of Lexington rallied the exhibitors and Bill Gaddoni of Omaha, the exchanges. . . . Bill Miskell, Tri-States Theatres district manager, has been re-elected vice-president of the Omaha Safety Council. . . . C. C. Lund of Viborg, S. D., has remodeled and renamed his Glud theatre the Lund.

## PHILADELPHIA

Warners' Princess in the downtown district gave up its foreign picture policy and reverted to showing of home-made product. . . . Doug Beck, R.K.O. exploiter here, switched to Chicago with Hugh McKenzie coming in from Chicago to take over the local assignment. . . . Strand, Lancaster, Pa., reverted to a 15-cent admission price for the children's matinees after trying the nine-cent price. The Fulton also gets 15 cents. . . . Harvey M. Dauber named manager of Nat Silver's Rio, Reading, Pa. . . . Joe Engel reopened the West Grove, West Grove, Pa., following a complete redecorating program. . . . Morris Wax has taken over the operation of the Mayfair in the West Philadelphia section from Abe Altman. . . . Although Charles Stiefel has closed the Empress and returned the property to its original owner, he will retain the Academy, owned by the same interests, and it will remain open. . . . Warners' 333, Western and last run house in the downtown district, will be torn down. . . . Melvin Fox is no longer connected with the Key, Doylestown, Pa., which is now being operated by the Key Theatre Corp. with W. G. Smith doing the buying and booking. . . . Amusement rate, effective March 1, will be increased from 24 to 26 cents a line by the "Morning News" and "Journal-Evening" combination papers in Wilmington, Del. . . . Managerial changes announced for the Warner Brothers theatres include Dominick Lucente going from the

Savoia to the Broadway, Sam Phillippe from the Broadway to the Waverly, Frank Castello from the Waverly to the Wynne, Edgar Wolf from the Wynne to the Commodore, and "Tiny" Goldsmith from the Commodore to the Savoia.

## PITTSBURGH

The Fulton theatre will be the first in this district to incorporate special television features with its film program. Manager John Walsh has announced that engineers are completing plans for the installation of equipment costing \$25,000. . . . Frank Braden here ahead of "Cyrano De Bergerac," which rated four separate columns on the film pages. . . . Sam Gould of Greensburg was the winner of Warners November showmanship award. Tied for second place was Kalman Erdeky of Clarksburg, W. Va., Dick Klein of Tarentum and Bob Bowman of Erie. . . . Bill Finkel is working hard as general chairman of the Variety Club Tent No. 1 Mardi Gras scheduled in the William Penn Hotel next month. Funds are needed badly for the operation of the club's Camp O'Connell.

## PORTLAND

Kenneth Wright, Supervisor of J. J. Parker's Pendleton theatre, was elected to the board of directors of the Community Chest. . . . Evergreen's remodeled Coliseum Theatre re-opened to capacity business with "Never a Dull Moment." . . . Outstanding features are: "Mr. Music," Orphum; "Harvey," Parker's Broadway. . . . Jack Matlack, of Parker's Broadway making extensive plans for entertainment of Laurette Luez of "Kim." . . . The Eagle Lion exchange has been closed and offices moved to Seattle where William Charters will become manager for both Oregon and Washington areas. . . . Following expiration of its 20-year lease to Fox Intermountain, the Wilma theatre at Missoula, Montana will close for renovation.

## SAN ANTONIO

Antonio Badu, Mexican picture star and producer, who was here recently for a two day personal appearance at the National Theatre, predicted that the film production business in Mexico will continue to expand. . . . San Antonio theatres that held midnight shows New Year's eve were the Majestic, Texas, Broadway, Woodland, Palace, Star, Highland, Harlandale, Uptown, and Zaragoza. . . . V. Kennedy, general manager, Frels Theatres, Victoria, was among the last 1950 visitors to the local film exchanges. . . . "Bombardier" and "China Sky" comprised a double feature program at the Texas. "Trail of Robin Hood" a first run for the Hi-Ho. "The West Point Story" bowed into the Aztec. The Empire dual billed "Hot Rod" and "Pigmy Island." The Josephine had "Four Days Leave," and "Right Cross" clicked at the Majestic.

## SAN FRANCISCO

Heading the box office take the past week was "For Heaven's Sake" at the Fox. "Vendetta" followed closely at the Golden Gate. Also playing are "Kim" at Loew's Warfield, "Halls of Montezuma" at the Fox, and "Born Yesterday" at the Orpheum. . . . Art theatres are interesting this week with "Cyrano de Bergerac" at the Stage Door and "Trio" at Irving Levin's Vogue. . . . Top

exploitation stunt (for "Harvey") is credited to Graham Kislingsbury, district manager, North Coast Theatres, and Cliff Brown, exploiter for Universal. The stunt—a six foot, three inch white rabbit, with a grin on his papier-mache face, leaning against a light pole in a conspicuous section of Market street. . . . Busiest theatre man was the Paramount theatres' chain chief, Jerry Zigmond, whose St. Francis gets the United Cerebral Palsy Assn.'s benefit show, February 2.

## TORONTO

"King Solomon's Mines" remained for a third week at Loew's, as did "I'll Get By" at the Odeon Toronto, "Harvey" at Loew's Uptown, and "Faust And The Devil" at the Towne Cinema. Staying for a second week were "The West Point Story" at Shea's, "Bonnie Prince Charlie" at the Victoria and Eglinton, "Tony Draws A Horse" at the Odeon Hyland, and "All About Eve" in its second showing at the Tivoli and Capitol. Opening this week were "American Guerrilla in the Philippines" at the Imperial, "It Happened In Europe" at the International Cinema, and "State Secret" at the University and Nortown. "Harriet Craig" in its second showing at the Odeon Danforth, Humber and Fairlawn is supported by "State Penitentiary." . . . John Adaskin's "Opportunity Knocks" broadcasts, heard Mondays over the CBC national network, now originates from the stage of the Imperial, Montreal, having moved from Shea's, Toronto. . . . Max Scheine has resigned from Cardinal Film to join Biltmore Theatres.

## VANCOUVER

During the performance at the Roxy Theatre in Coleman, Alberta, a fire did \$35,000 damage. . . . The Lulu theatre at Richmond, B. C., was closed by the fire marshal, who found the operator-manager was missing from the booth when the inspector of theatres called. . . . Chris Poulson's new theatre in Anchorage, Alaska, was opened for the holiday season. . . . Joe Huber, 20th-Fox branch manager, was elected president of the Winnipeg district of Canadian Motion Picture Pioneers, Harold Bishop of Famous Players was re-elected vice-president, and Abe Feinstein was given another term as secretary-treasurer. . . . Rothstein Theatres, Ltd., of Winnipeg, has opened the 480-seat Roxy theatre in the farming community of Wilkie, Saskatchewan. . . . Another solid week's business in all theatres. The 3000 seat Orpheum smashed the house record with "King Solomon's Mines."

## WASHINGTON

Holdovers included "Dallas" for a second week at the Warner; "Harvey" for a third week at RKO Keith's; "Blue Angel" for a second week at the Trans-Lux; "Pagan Love Song" for a second week at the Capitol; and "Trio" for an eighth week at the Playhouse. New openings included "Jackpot" at the Palace; "Hamlet" at the Plaza; "Tight Little Island" and "7th Veil" at the Dupont; "39 Steps" and "Thunder Rock" at the Little; "Girls Under 21" and "Girls of the Road" at the Metropolitan. . . . The Playhouse Theatre will have a reserved seat policy for "Cyrano de Bergerac" when it opens on January 17. . . . Plaza Theatre announces that it has booked "The Mudlark."

# The Hollywood Scene

## Telling Studio Secrets Called Trade Mistake

by WILLIAM R. WEAVER  
Hollywood Editor

The mechanics of film craft, so fundamentally important in the manufacture of entertainment and so emphatically none of the consuming public's business, are again to the fore in Hollywood considerations of ways and means, and again are reported diligently in the lay press. Although everybody in the production branch of the industry has agreed for years that the ingenious devices of illusion serve best when the theatre-goer is happily unaware of their existence, almost nobody who gets his hands on a new gadget of deception seems able to resist the impulse to tell the world about it.

This is costly candour. Precisely how many millions it has cost the industry in the past, this ripping asunder of the mystery that once shrouded the technology of picture production, cannot be computed, but the sacrifice of the glamour of which it was a contributing source is bemoaned by every responsible analyst of attendance statistics.

### Vitascope Conspicuous Among Developments

Perhaps most conspicuous among the devices now breaking into print is an invention of the Frenchman Achille Dufour called the Vitascope, described as capable of doing away almost totally with the necessity of building sets or taking production crews to locations. In over-simplified explanation, the Vitascope consists of a mechanism and

a method for utilizing still photographs of interiors or exteriors instead of building or going to them.

As described, it makes it possible for a producer to run his players through their paces on an empty stage or on open ground and neatly slip the setting in around and behind them, instead of placing them in the setting. Now that makes a pretty provocative kind of story for a lay press reporter or columnist, free to conjecture about vast economies and spectacular effects made available to producers and totally unconcerned about such matters as public regard for the motion picture and, of course, existing contracts with a large number of studio unions.

### Wider Gauge Films For Television Increase

Getting slightly less play in the newsprints of general circulation is a small excitement about the increasing use of 35mm instead of 16mm for filming television programs. This minor frenzy stems from some disclosures of opinion by a television director who says he took a directorial job in pictures for less than his television salary because he knows the big future of television will depend on Hollywood production, and from some interviews given out by the producer of the Groucho Marx television show, who uses 35mm.

It's no trick at all for a lay press writer to pyramid these unrelated utterances into the easy conclusion that Hollywood is headed toward becoming a fabulously prosperous

seat of television film production while the motion picture theatres are going out of business because the studios have found a richer and quicker source of revenue. Quasiplausible conjecture can be as costly as unbridled candour.

The irrepressible blabbing of excited inventors and the irresponsible reporting of lay press reporters hard up for stimulating stories are beyond the control of the several industry organizations dedicated to the betterment of public relations. They are not beyond control of the loquacious individuals whose personal fate, fame and fortune they damage.

### Start Five Pictures

Five pictures were started during the week.

"Tomorrow Is Another Day" is a Warner undertaking produced by Henry Blanke and directed by Felix Feist, with Ruth Roman and Steve Cochran in leading roles.

"Pa and Ma Kettle at the County Fair," Universal-International, is being produced by Leonard Goldstein and directed by Charles Barton with Marjorie Main and Percy Kilbride starred.

David Diamond started "I Was an American Spy" for Allied Artists, with Lesley Selander directing Ann Dvorak, Gene Evans and Douglas Kennedy.

Rudy Ralston launched "The Dakota Kid" for Republic, with Michael Chapin and Eileen Jansen directed by Phil Ford.

Producer-director William Berke rolled "Man for Hire," with Hugh Beaumont and Richard Travis, for Lippert Productions.

### "Braddock Story" Approved

James J. Braddock, ex-heavyweight champion of the world, has approved the treatment of "The Braddock Story" by Howard Irving Young, it was announced in Hollywood last week.

## THIS WEEK IN PRODUCTION:

### STARTED (5)

#### ALLIED ARTISTS

I Was an American Spy

#### LIPPERT

Man for Hire

#### REPUBLIC

The Dakota Kid

#### UNIVERSAL-INT'L

Ma and Pa Kettle at the County Fair

#### WARNER BROS.

Tomorrow Is Another Day

### FINISHED (6)

#### COLUMBIA

Sirocco

#### INDEPENDENT

The Man from Planet X (Mid-Century Prod.)

A Wonderful Life (Protestant Film Commission)

#### UNIVERSAL-INT'L

Francis Goes to the Races  
Cattle Drive  
Little Egypt

### SHOOTING (19)

#### LIPPERT

Roaring City

#### MM

No Questions Asked  
Love Is Better than Ever  
Show Boat  
Rich, Young and Pretty

#### PARAMOUNT

That's My Boy (Hal Wallis Prod.)  
Here Comes the Groom

When Worlds Collide (Technicolor)  
Submarine Story

#### REPUBLIC

Fighting U. S. Coast Guard

#### RKO RADIO

Flying Leathernecks  
The Thing (Winchester Pictures)  
Two Tickets to Broadway

#### 20TH CENTURY-FOX

David and Bathsheba  
Will You Love Me in December?

The Frogmen  
Kangaroo (Australia)

No Highway (England)

#### WARNER BROS.

Fort Worth

# RAPS FRENCH AID PROGRAM

by HENRY KAHN  
in Paris

A violent attack on the French Government's management of the Temporary Aid Law for Exhibitors and Producers, as well as on its policy in regard to the cinema, was launched here recently by M. Emile Hugues in the Chamber of Deputies.

He said the present law was a tax on the public and that there had been underhanded business in the distribution of funds. He showed that the small exhibitors, who were supposed originally to be helped by the law, in fact were ignored and that small cinemas had received no more than \$143,000—or six per cent—of the sums paid out so far.

## Control Required

On the production side, M. Hugues said the 1948 law, which resulted in the setting up of the Aid Fund, specifically laid down that the sums paid out should be carefully controlled. The purpose of the fund was to enable producers who lost money on films to continue production. But the technique and quality of the films being made with fund aid had to come under the strictest supervision. The Deputy held there was never any such supervision.

He went on to say that many producers were given a completely free hand and that they received funds over and above the maximum necessary for the production in hand. Finally, on this point, the speaker said this often placed them in very serious position since they could not afford to re-equip their establishments.

The notorious seven per cent problem was also raised. Under this ruling a producer may take seven per cent for general expenses, a term which covers almost everything and anything. The Deputy pointed out that if a film cost \$185,000, a producer was able to help himself to almost \$13,000, a very considerable sum.

Some of this money was handed "under the table" to stars, he maintained. A star who might be contracted to play for between \$6,000 and \$9,000 might receive double although the extra would not be included in the contract. He asked that if stars were not sufficiently well paid then the fees should be raised, but that this should be done openly, and not as at present.

## Could Not Account for Sums

The Deputy revealed that some producers actually obtained funds without any justification at all and could not account for the sums which they received. Some took money and then showed that they had invested part of it in other productions by other companies. "One might say that producers no longer have to risk their capital," he declared. "They find public money to finance their productions."

Here the speaker referred to U. S. productions. He said present methods had resulted in the production of mediocre and bad films. Producers did not have to worry about quality since they did not carry financial weight. On the other hand they cried out that they were being forced to compete with American films.

"I do not wish to defend American production," he cried, "but if producers find it difficult to place their films it is not because of the American films, but because their firms are too mediocre."

The Deputy referred to "Alice in Wonderland," a film produced by Lou Bunin, an American, for the Union Generale Cinematographique, in which the state owned 95 per cent of the capital. The cost of the film, according to Mon. Hugues, was \$573,000 and so far it has earned the distributor all of \$8,500, less than the cost of distribution. He also asked whether Mr. Bunin, who was supposed to have invested \$43,000, actually did so.

Replying to the Deputy, M. Guillant, Secretary of Commerce, denied that there was any scandal and said 2,000 of 5,000 small theatres had received aid. The Government admitted that "Alice" was a disaster; that the film committee of the Chamber had seen the film and was disgusted with it.

The Chamber of Deputies, shocked by what it had heard, voted a reduction in the aid for producers, based upon receipts of sales abroad.

## AUSTRALIA

by FRANK O'CONNELL  
in Sydney

Columbia Pictures has signed a new, long term deal with Greater Union Theatres, it is announced by Nick Pery, managing director of Columbia in Australia.

Columbia and GU have been associated for the past 10 years, and this new franchise will continue that association "for many long years to come." Just how many the long years will be is top secret, but trade speculation puts it from five years upwards.

The film supply situation in this territory is always a hot potato. Greater Union has only some British product, Universal and Columbia first releases and an occasional Metro and Paramount picture to supply four first release Sydney theatres. Hoyts is in a far better buying position. Consequently, when GU can get a long term contract on the dotted line, it is something special for the local film row to digest.

The latest deal encompasses all first run city theatres for GU in all states excepting West Australia, where GU has no theatre. It took many months to negotiate the deal, but Mr. Pery and Norman B. Rydge, GU's

chief, finally ironed out any difficulties. Joseph McConville, Columbia's foreign chief, flew out to Australia to be present at the contract signing. With him was another foreign field executive, Bernie Zeeman.

Hoyts Theatres, Ltd., has declared a record profit for the year ended June 30, 1950, with the amount totaling £232,407. Last year's total was £229,727. The figures represent the profits of all Hoyts Theatres and associated companies. Profit for the parent company was £161,283, a drop from the previous year's £168,878.

There have been two examples of unprecedented circuit expansion here in the most unexpected quarters. The Metro circuit has bought the Century theatre, Manly (a Sydney seaside suburb) and Greater Union Theatres has bought the Britannia theatre, Ballarat, Victoria, a very big country town.

The Victorian buy gives GU its first theatre in the state outside Melbourne (Hoyts is particularly strong in the Melbourne suburbs with 40 houses); GU has never had a house there. The theatre will be controlled from Adelaide.

There has been an increase of admission prices in Queensland. The cheapest seats have been increased by a little more than three cents and all other seats have been increased by about six and a half cents. Grounds for the increase were basic wage increases, increased film hire and operating costs.

Two Australians at present working for the Department of Interior Film Division will resign next month to start feature production in Sydney. They are Lee Robinson and E. Inman Hunter. They have written an eight-reeler—"Saturday to Monday"—which they will make under the banner of One World Film Productions.

## IRELAND

by TOM SHEEHY  
in Dublin

A national rail strike and a national bank strike are two headaches currently besetting the Irish film trade.

As a result of the rail strike, film programs which are customarily carried by rail have now to be distributed by an emergency transport system privately arranged by renters and distributors. Picket lines at Rail Goods Depots make any use of the skeleton rail service impossible.

Program distribution carried out by long distance bus services continues normally, but bus employees, members of the same union as the rail strikers, will not handle "diverted" traffic, i.e., traffic sent in normal times by rail.

Because of the bank strike, theatres were worried because of the amounts of money in their safes, but later were relieved to discover in subsequent days queues of eager business firms anxiously seeking ready cash with which to fill their employees New Year's Eve pay envelopes.

# ELC, Fidelity IN NEWSREELS

## In Deal for 10 Pictures

A new 10-picture production-distribution project was announced in New York last week by Fidelity Pictures, Inc., of Hollywood and Eagle Lion Classics.

Fidelity, in undertaking the production of 10 top quality pictures in the coming 18 months, has already acquired a number of stories, among which are: "My Fine Feathered Friend," a comedy that Dorothy Parker will adapt for the screen; "The Reluctant Bride," a script by Frederic Stephani, and "Gentleman from Chicago," by Horace McCoy.

Eagle Lion Classics will distribute this "Fidelity Group" throughout the world, through its own offices in the United States and through the offices and affiliated distributors in overseas markets.

William C. MacMillen, Jr., president of Eagle Lion Classics, in commenting on the deal, said, "We consider ourselves very fortunate in obtaining the output of Fidelity Studios for our distribution. In the combination of Fidelity and Eagle Lion, we have the finances, manpower and showmanship to bring new life to the field of independent motion picture production."

Fidelity has embarked on an expansion of its producing organization. Its top management will continue to be in the hands of A. Pam Blumenthal, Howard Welch, executive producer, Greg Bautzer and J. H. Seidman, former Universal-International vice-president, who joined the organization January 1.

## Legion Approves Five Of Six New Releases

The National Legion of Decency this week approved five of six new films reviewed. In Class A-1, morally unobjectionable for general patronage, were two pictures: "The Flying Missile" and "Mr. Universe." Class A-2 rating, morally unobjectionable for adults, was given to three: "The Company She Keeps," "The Enforcer" and "Hunt the Man Down." In Class B, morally objectionable in part for all, was "Gambling House" because it contains "insufficient moral compensation."

## Shea Circuit to Install Theatre TV in Pittsburgh

General Precision Laboratory's 16mm theatre television system will be installed in the Shea circuit's Fulton theatre in Pittsburgh. The house is now being surveyed to see if certain requirements stipulated by the Shea management can be met. The installation will be in the nature of a trial, it is understood. Called Videofilm, the system records the telecast on film and re-projects the image on the theatre screen within 40 seconds.

## MOVIE TONE NEWS, No. 3—War in Korea. Opening of the 82nd Congress. Gen Eisenhower set for European post. Sports.

**MOVIE TONE NEWS, No. 4**—Truman asks for unity and might against Russia. UN forces quit Seoul. Eisenhower flies to Europe. Only male quads in U. S. join Army. Sports.

**NEWS OF THE DAY, No. 257**—Retreat in Korea. Tribute to General Walker. Film shows Red air power. Jet plane battle. Eisenhower off to Europe. New Congress opens.

**NEWS OF THE DAY, No. 230**—Seoul in flames. Eisenhower sees mission as peace aid. Truman reports to Congress. Lawns mowed by remote control. Sports.

**PARAMOUNT NEWS, No. 40**—Bowl games of 1951. **PARAMOUNT NEWS, No. 41**—Sports. Mechanical lawnmower. State of Union message. Last hours in Seoul.

**TELENEWS DIGEST, No. 1-B**—General Walker buried Seoul's last days. War in Indo-China. Gen. Eisenhower's headquarters set. U. S. defenses being built. Sports.

**TELENEWS DIGEST, No. 2-A**—Delaying action in Korea. Washington: "Ike" starts new job. Civil defense for New York. Reds retreat in Indo-China. Helgoland: German "Invasion." Austrian President Renner dies. Sports.

**UNIVERSAL NEWS, No. 419**—Retreat in Korea. Gen. Eisenhower in conference on Atlantic Pact. Hitler papers uncovered. Sports.

**UNIVERSAL NEWS, No. 420**—Truman on State of Union. UN forces abandon Seoul. Sports.

**WARNER PATHE NEWS, No. 42**—UN retreat in Korea. Films show Russia's jet planes. Gen. Eisenhower asks sacrifices. Admiral Nimintz salutes "Operation Pacific." Fashions.

**WARNER PATHE NEWS, No. 43**—Fall of Seoul. Truman on State of the Union. Eisenhower leaves for Europe. Sports. Los Angeles: "The Thing."

## To Honor Medical Head Of Will Rogers Hospital

The officers and directors of the Variety Clubs—Will Rogers Memorial Hospital at Saranac Lake, N. Y., will honor Dr. George E. Wilson, medical director, at a luncheon at the hospital January 17. Officers and directors making the trip include: R. J. O'Donnell, president; Abe Montague, vice-president; Max A. Cohen, secretary; S. H. Fabian, treasurer; Charles E. Lewis, executive vice-president, and directors Herman Robbins, George Denbow, Fred Schwartz, Richard Walsh, Murray Weiss, Sam Rosen, Morton Thalheimer, William White, Robert Mochrie, William German, Ted Gamble, Dr. Edgar Mayer and Nicholas Matsoukas.

## "SMITH" IN MOSCOW MAY BE BOOMERANG

WASHINGTON: *The United States Embassy in Moscow has reported to the State Department that "Mr. Smith Goes to Washington," now being shown in Russian theatres, may not be the propaganda vehicle that the Soviet authorities intended it to be. It is reported the message to the Department said the film was being shown as a "trophy of war, captured from the Germans in Berlin." No obvious cuts have been made except near the end, and the dialogue has been translated fairly accurately. MPAA's protest against the unauthorized showing may come to naught. The U. S. has no copyright convention with Russia, and legally the Russians can use anything they can get their hands on. This week it was reported that a second film, "Mr. Deeds Goes to Town" had opened in Moscow retitled "In the Grip of the Dollar."*

# TV Stations Totalled 106 On June 30

WASHINGTON: As of June 30, 1950, there were 106 television stations on the air, serving 64 cities and metropolitan areas, the Federal Communications Commission has reported.

This compares with 71 stations serving 42 cities the year previous. On June 30, 1950, there were 109 stations authorized, compared with 117 the year before, but 47 actually licensed, compared with only 13 on June 30, 1949. Applications were on file June 30 for 351 new television stations.

## Passed 2,000 Mark

The FCC report said that for the first time in the 1950 fiscal year the number of licensed AM stations passed the 2,000 mark, totalling 2,118 as of June 30 compared with 1,963 a year earlier. Most of the AM expansion took place in non-metropolitan districts, particularly ones which had no local AM outlets previously.

The number of FM stations on the air decreased by 46 to 691. As of June 30 last, 277 AM and 17 FM applications were on file for new stations.

New York, Ohio and California had the most television stations of any state—13, 12 and 11, respectively. Texas and California topped the AM list with 183 and 143, respectively, while Pennsylvania and California had the most FM stations—67 and 65, respectively.

Thirty-six cities had 10 or more stations of all types. New York had 35 and Chicago 34 in the top two spots. New York had the most commercial FM outlets—14; Chicago was second with 13. Chicago led with 16 AM stations, followed by New York with 14, Los Angeles with 13, and 10 each for Philadelphia, Minneapolis-St. Paul, Portland and New Orleans.

## Los Angeles Heads List

Los Angeles headed the TV list with seven stations, while New York had six and Chicago and Washington four each.

The report pointed out that additional frequencies had been made available during the year for on-location radio broadcasting by the studios, and that "as predicted in the last report, there has been no material increase in this service. Since the use of equipment in this service is largely limited to operation while on location in remote areas, and because of the intermittent character of such operation, the use of frequencies shared with other services has been found satisfactory."

## Club Entertains Children

The Movie Social Club of Kings County, Inc., New York, played host recently to crippled children confined in the Home of St. Giles the Cripple in Brooklyn, N. Y. The club is composed of several hundred projectionists of Local 306, IATSE.

## A. S. Howell Dies at 71

Albert S. Howell, 71, chairman of the board of the Bell and Howell Camera Company, which he helped to found in 1907, died in Chicago January 3 after a short illness. He was credited by his associates with having taken the "flicker" out of the motion picture.

Mr. Howell, who began his career by repairing motion picture cameras when he was a teen-age machinist's assistant, took out patents on 65 photographic devices during his lifetime. His outstanding invention was a system of synchronizing film perforations developed in 1908, which resulted in the standardization of 35 mm cameras and projectors. He also developed a continuous film printer in 1911 and a standard camera with precise film-moving mechanism two years previously.

Receiving the Wetherill Medal of the Franklin Institute in Philadelphia in 1927, Mr. Howell was also one of the three men to receive a life membership in the American Society of Cinematographers; the other two being George Eastman and Thomas A. Edison.

Born April 17, 1879, in West Branch, Mich., Mr. Howell attended night school at the Armour Institute, now the Illinois Institute of Technology.

Surviving are his widow and three sons.

### Don Hancock, 62, Veteran Industry Executive

Don Hancock, 62, production manager of Castle Films since 1937, died of a heart attack in Hollywood, January 5. Born in London, Mr. Hancock had previously been associated with "Topics of the Day," the Van Beuren Corp., Fox newsreel and other pioneer shorts companies.

### J. C. Brown, 53, Was Metrotone Executive

W. C. Brown, for the past 20 years manager of the Washington Bureau of Hearst Metrotone News, died January 7, at 53. Mr. Brown was known as the dean of newsreel photographers in the capital. He was a past president of the White House News Photographers, a member of the National Press Club and the National Press Photographers Association. Mr. Brown is survived by his widow.

### Richard Hart

Richard Hart, 35, television, stage and motion picture actor, died January 2 in New York City. Surviving are his widow, two sons, a daughter, his father, a brother and a sister.

### Harry A. Flinn

Harry A. Flinn, part owner of the Berea theatre, Berea, O., and its manager until 1942, died January 3 in Berea. Surviving are his widow, a son and a daughter.

## Short Product in First Run Houses

### NEW YORK—Week of Jan. 8

**ASTOR:** *Bow and Arrow*.....Columbia  
Feature: Harvey.....Universal

**CAPITOL:** *Heartthrobs of Yesterday*.....Columbia  
*Casanova Cat*.....MGM  
Feature: Pagan Love Song.....MGM

**CRITERION:** *Cavalcade on Broadway*.....Columbia  
*(China Doll)*.....Columbia  
*Wild Water Champions*.....Warner Bros.  
Feature: Where Danger Lives.....RKO

**MAYFAIR:** *Why Korea?*.....20th-Fox  
*Duck Soup to Nuts*.....Warner Bros.  
Feature: The Milkman.....Universal

**PARAMOUNT:** *Mice Meeting You*.....Paramount  
Feature: Mr. Music.....Paramount

**RIVOLI:** *Boos in the Night*.....Paramount  
*So You Work in New York (March of Time)*.....20th-Fox

Feature: The Mudlark.....20th-Fox

**ROXY:** *Three is a Crowd*.....20th-Fox  
Feature: Halls of Montezuma.....20th-Fox

**STRAND:** *Rabbit of Seville*.....Warner Bros.  
*Blaze Busters*.....Warner Bros.  
*Roaring Guns*.....Warner Bros.

Feature: West Point Story.....Warner Bros.

### CHICAGO—Week of Jan. 8

**WOODS:** *City of Beautiful Girls*.....Paramount  
Feature: For Heaven's Sake.....20th-Fox

**GRAND:** *Seven Cities (This Is America)*.....RKO  
Feature: Prehistoric Women.....EL Classics

### New Haven Branch Winner Of Paramount Contest

Paramount Pictures' New Haven branch was announced last week as unofficial winner of the company's Pine-Thomas booking contest. Official designation of the winning branches will take place when all the results are audited. The contest, which got under way September 3 and ended December 30, saw New Haven hold the top position from start to finish and win the lion's share of the \$2,500 in prize money. Boston, Los Angeles, San Francisco and Seattle were next.

### Seven Percentage Suits Filed in Pittsburgh

Seven percentage suits were filed in Federal Court in Pittsburgh last week against James Jaffurs, Richard E. Brown, William Anast, John Jaffurs, Jr. and Wilmer Enterprises, Inc. Plaintiffs are Warners, RKO, Universal, Paramount, 20th Century-Fox, United Artists and Loew's. The suits involve the Star theatre in Glassport, the Grant in Millvale and the Wilmer in Wilmerding, all in Pennsylvania.

### Sam Buchwald, 41, of Famous Film Studio

Sam Buchwald, 41, general manager of Famous Studios, producers of all cartoons released by Paramount, died January 8 of a heart attack. He was on his way home from a union negotiating meeting when he became ill in Pennsylvania Station, New York. Born in California, Mr. Buchwald came to New York to obtain his first industry job with Paramount in 1928. He later joined the Max Fleischer organization, and in 1942 was one of the founders of Famous Studios, producing cartoons for Paramount. Surviving Mr. Buchwald are his widow and two daughters.

### Larry Urbach

Larry Urbach, 57, *Film Daily* Los Angeles representative, died January 7 of a heart attack. His widow, two sons, a brother and two sisters survive.

### Babb Acquires All of Hallmark Productions

Kroger Babb, co-founder of Hallmark Productions, Inc. of Cleveland, this week acquired complete ownership of the company, along with all properties held by that organization, its distributor organizations and subsidiary corporations. Mr. Babb purchased the 50 per cent interest in the corporation previously held by J. S. Jossey, who is retiring because of failing health. He will continue, however, as Mr. Babb's financial advisor. Gilbert Wilkin was named comptroller of the organization and Charles Oren director of routes in the Wilmington, O., office.

### Open Belmont Shortly

The Belmont theatre in New York, currently undergoing alterations in preparation for its opening as a first run art theatre, is tentatively set to open January 19, according to Chelly Wilson, managing director.

### Film Gets U. S. Premiere

"The Last Illusion," an English and German film made in the American zone of Germany, will have its American premiere January 24 at the Little Cinematheatre, New York.

### BABY SITTER PROBLEM CITED BY PINANSKI

In line with the necessity for theatres today to make a concentrated effort to minimize the cost of attending theatres by family patrons, provision of facilities to relieve mothers and fathers of the need to hire baby sitters was suggested by Samuel Pinanski, president of the Theatre Owners of America, speaking in Boston last week. Pointing out the fact that baby sitters and parking costs "add to the cost of attending the theatre," Mr. Pinanski said the problem must be met.

# What the Picture did for me

## Columbia

**ALL THE KING'S MEN:** Broderick Crawford, Joanne Drury—Needless to say, this one had them stuck to their seats all the way, and many were back the next night. Performances were all flawless, photography excellent, and the picture was thoroughly satisfactory on all counts. Played Thursday, Friday, Saturday, December 7, 8, 9.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**BLONDIE'S HERO:** Penny Singleton, Arthur Lake—It is my understanding that this is the last of the "Blondie" series. I hope that this is correct. What was once a novelty has turned into repetition. Not only does it not entertain, but it is poor box office, with no drawing power except for children. Comment was almost as poor as attendance. Played Saturday, December 9.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**PALOMINO:** Jerome Courtland, Beverly Tyler—A poor western film, photographed in color, whose two stars are unable to act. The outdoor shots of horses and scenery are excellent. Played Wednesday, Thursday, December 6, 7.—L. F. Adams, Tapline Theatre, Ras el Misha'ab Saudi, Arabia.

**RIDERS IN THE SKY:** Gene Autry, Gloria Henry—Gene Autry stories and supporting casts are improving with each picture. However, between Rex Allen, Roy Rogers and Allan "Rocky" Lane, Gene Autry seems to have been lost in the parade for drawing power of western stars. Comment was good, particularly concerning Pat Buttram. Business was off due, we feel, to Autry's lack of draw. Played Saturday, December 9.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Eagle Lion Classics

**SUNDOWNERS, THE:** Robert Preston, Robert Sterling—A beautifully photographed film in Technicolor that more than did itself justice in the department of comments. With the help of a give-away and this picture, we broke all Friday records, filled the house and completely satisfied our patrons. Played Friday, December 22.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Lippert

**DALTON GANG, THE:** Don Barry, James Millican, Robert Lowery—Ideal for Friday and Saturday. Better than the average "B" western. I would rate this picture "B" plus. Comments good. Played Friday, Saturday, December 15, 16.—L. F. Adams, Jr., New Theatre, Bearden, Ark.

**I SHOT JESSE JAMES:** John Ireland, Preston Foster, Barbara Britton—This unusual small-budget film from Lippert we played quite late. Yet we had our second largest gross for a Friday, due mostly to the fact that we had a small drawing for two hours. Comment on the film was not favorable—our fans insist on more action. Played Friday, December 8.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Metro-Goldwyn-Mayer

**ANNIE GET YOUR GUN:** Betty Hutton, Howard Keel—I don't think anyone can argue as to the merits of this picture as outstanding entertainment. We didn't break any records, but didn't feel television. Played Monday, Tuesday, Wednesday, December 25, 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**BLACK HAND:** Gene Kelly, J. Carroll Naish, Teresa Celli—Even with the help of a horror picture as an added attraction, we could not meet expenses with this dramatic gem from Leo. It is my belief that with a trailer that was more thoughtfully constructed, this film could have been the sneaker it was

... the original exhibitors' reports department, established October 14, 1916. In 11 theatres serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

supposed to be. Comment was the poorest this exhibitor has received. Played Friday, December 15.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**BRIDE, THE:** Robert Taylor, Ava Gardner—One of the Silver Anniversary films which didn't draw very much interest. The stars carried it, but the story was unconvincing and had an unsatisfactory ending. Played Sunday, Monday, December 3, 4.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**BRIDE GOES WILD, THE:** Van Johnson, June Allyson—A very good comedy picture. Played this late, but doubt if you could get a new one any better. Played Tuesday, Wednesday, Thursday, December 19, 20, 21.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**FORCE OF EVIL:** John Garfield, Beatrice Pearson—This picture is hampered by very strange dialogue which drew laughs and interfered with the story. No repeat business the second night. Played Tuesday, Wednesday, November 21, 22.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Paramount

**GHOST BREAKERS, THE:** Bob Hope, Paulette Goddard—An old comedy which still brought laughs. Many thought Hope was better in the old days than he is now. Actually his material hasn't changed. Played Thursday, Friday, November 30, December 1.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Republic

**LEATHERNECKS HAVE LANDED, THE:** Lew Ayres, James Ellison—Another one of our famous Wisconsin blizzards happened along and there I sat with a weather-beaten reissue! I expected the worst, but what a surprise! Business was nearly average and I broke even with a couple of bucks to spare. The picture is good and although not new, it pleased all who came. I'm never again going to pass a reissue before I play it. Played Friday, Saturday, December 8, 9.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

**SHOWDOWN, THE:** William Elliott, Marie Windsor—Another topnotch western from Republic with William Elliott. Our fans really eat this sort of thing up. As for Mr. Elliott, with every film he makes his popularity is growing in this area. Played Sunday, Monday, December 17, 18.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**SURRENDER:** Vera Ralston, John Carroll—Republic should be thanked for turning out a production that has a high standard of action, production and direction besides a wonderful musical score. Attendance was only average. However, the audience was well pleased. This film can easily fit into any class house in the country. Played Sunday, Monday, December 10, 11.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## RKO-Radio

**TARZAN AND THE SLAVE GIRL:** Lex Barker, Vanessa Brown—One of the best Tarzan film this exhibitor has seen, but for some reason the fans do not care for Lex Barker. To me, however, he seems to be the most adequate person to play the part Hollywood has ever chosen. Business was average. Comment just so-so. Played Saturday, December 16.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Twentieth Century-Fox

**CHEAPER BY THE DOZEN:** Jeanne Crain, Clifton Webb, Myrna Loy—Although late, we still feel it was worth it on our holiday week. Business good. Played Thursday, Friday, Saturday, December 28, 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**MOTHER DIDN'T TELL ME:** Dorothy McGuire, William Lundigan—A silly picture with a worn-out plot. Miss McGuire is deserving of better material. Had a lot of walk-outs. Played Friday, Saturday, December 8, 9.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**PINKY:** Jeanne Crain, Ethel Waters, Ethel Barrymore, William Lundigan—While skirting the issue, this is a good picture, well acted and well photographed. It brought forth the expected prejudicial comments, but all agreed that Miss Crain turned in an excellent performance. Played Tuesday, Wednesday, November 28, 29.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## United Artists

**CHAMPAGNE FOR CAESAR:** Ronald Colman, Celeste Holm—A very witty and clever film. Those who came enjoyed it, but not nearly enough came. It is my belief that with a different title the grosses might have been better. Excellent cast. Excellent story. Excellent comment. Played Sunday, Monday, December 17, 18.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**GUN CRAZY:** John Dahl, Peggy Cummins—Good for any day in the week. Picture is well acted, with love-action and suspense. Played Saturday, Sunday, Monday, December 16, 17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**LUCKY STIFF, THE:** Dorothy Lamour, Brian Donlevy—A mixture of murder and comedy which not only failed to entertain, but appeared to be in bad taste by mixing the ingredients. The patrons made their adverse opinions known. Played Wednesday, Thursday, December 13, 14.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Universal

**ALL OVER TOWN:** Norman Woodland, Sarah Churchill—They came to see Winston Churchill's daughter, but there wasn't anything else to recommend it. A rather worn story with a predictable conclusion. Played Thursday, Friday, November 23, 24.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**MA AND PA KETTLE GO TO TOWN:** Majorie Main, Percy Kilbride—If it were not for the poor weather, I believe that we would have done very well with this product. It seems to be the thing our adult audience is after today. And of course it is perfect film fare for the children—nothing to frighten or affect them in any manner or form. God bless "Ma and Pa Kettle"! Played Sunday, Monday, December 3, 4.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

## Warner Bros

**SOUTH OF ST. LOUIS:** Joel McCrea, Zachary Scott, Alexis Smith—A good western with a different story and plenty of action. Well liked by all. Played Sunday, Monday, November 26, 27.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 95 attractions and 7,630 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 32 preceding issues of the *HERALD DAGGER* (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	52	59	58	12
All About Eve (20th-Fox)	31	18	43	17	4
All Quiet on the Western Front (Realart)	—	3	2	4	6
American Guerrilla in the Philippines (20th-Fox)	7	26	21	12	—
Between Midnight and Dawn (Col.)	—	—	—	6	3
Black Rose, The (20th-Fox)	15	42	63	55	16
Born to Be Bad (RKO Radio)	—	3	13	14	6
†Branded (Para.)	—	3	4	—	—
Breaking Point, The (W.B.)	—	—	18	22	33
Breathrough (W.B.)	6	22	19	—	—
Broken Arrow (20th-Fox)	76	130	37	6	—
Cariboo Trail, The (20th-Fox)	2	34	61	14	2
Convicted (Col.)	1	3	13	31	7
Copper Canyon (Para.)	3	46	61	25	5
County Fair (Mono.)	1	3	6	—	5
†Dallas (W.B.)	3	2	1	—	—
Dark City (Para.)	—	—	1	11	11
Desert Hawk (U.I.)	1	12	58	18	4
Destination Moon (E.L.C.)	2	33	26	13	5
Devil's Doorway (MGM)	1	8	46	12	3
Dial 1119 (MGM)	—	—	3	2	8
Duchess of Idaho (MGM)	29	118	60	6	—
Edge of Doom (RKO Radio)	—	—	—	—	9
Emergency Wedding (Col.)	—	—	7	10	3
Fancy Pants (Para.)	6	51	75	27	25
Fireball, The (20th-Fox)	1	2	14	35	21
Flame and the Arrow, The (W.B.)	11	84	73	20	9
For Heaven's Sake (20th-Fox)	1	3	16	12	—
Frenchie (U.I.)	—	7	30	1	—
Fuller Brush Girl, The (Col.)	—	4	13	9	1
Furies, The (Para.)	—	3	37	38	27
Glass Menagerie, The (W.B.)	—	—	2	20	33
Gunfighter, The (20th-Fox)	4	44	107	76	41
Harriet Craig (Col.)	—	1	1	13	16
†Harvey (U.I.)	—	4	16	—	—
High Lonesome (E.L.C.)	—	1	8	15	2
†Hit Parade of 1951 (Rep.)	—	—	2	3	—
I'll Get By (20th-Fox)	1	44	26	14	—
In A Lonely Place (Col.)	—	1	11	54	38
Jackpot, The (20th-Fox)	—	14	29	31	15

	EX	AA	AV	BA	PR
Kansas Raiders (U.I.)	—	1	3	1	—
King Solomon's Mines (MGM)	46	21	19	1	—
Kiss Tomorrow Goodbye (W.B.)	—	4	19	27	43
Lady Without A Passport, A (MGM)	—	2	18	30	24
Lawless, The (Para.)	—	2	17	37	23
Let's Dance (Para.)	—	7	36	13	—
Life of Her Own, A (MGM)	—	9	24	70	46
Louise (U.I.)	9	46	79	29	9
Mad Wednesday (RKO Radio)	—	—	5	1	5
Men, The (U.A.)	—	1	11	17	66
Milkman, The (U.I.)	—	9	12	6	3
Miniver Story, The (MGM)	—	2	16	40	56
Mrs. O'Malley and Mr. Malone (MGM)	—	—	3	13	9
Mister 880 (20th-Fox)	—	17	60	49	6
Mr. Music (Para.)	2	6	14	2	—
My Blue Heaven (20th-Fox)	25	58	66	26	2
My Friend Irma Goes West (Para.)	9	83	80	32	2
Mystery Submarine (U.I.)	—	2	2	2	2
Never A Dull Moment (RKO Radio)	—	4	29	1	1
Next Voice You Hear, The (MGM)	—	—	1	17	30
No Way Out (20th-Fox)	1	6	13	12	29
Our Very Own (RKO Radio)	40	44	60	14	5
†Pagan Love Song (MGM)	1	3	13	—	—
Panic in the Streets (20th-Fox)	—	6	8	29	20
Petty Girl (Col.)	2	9	112	22	4
Pretty Baby (W.B.)	—	12	26	53	33
Right Cross (MGM)	—	7	21	33	6
Rio Grande (Rep.)	2	15	51	20	12
Rocky Mountain (W.B.)	—	15	23	25	9
Saddle Tramp (U.I.)	2	33	18	7	—
Samson and Delilah (Para.)	12	21	5	—	1
Shakedown (U.I.)	—	—	7	6	2
Showdown, The (Rep.)	1	2	6	6	—
Sleeping City, The (U.I.)	—	1	6	12	19
Stella (20th-Fox)	—	10	49	62	45
Summer Stock (MGM)	4	28	53	21	4
Sunset Boulevard (Para.)	10	22	26	29	46
Tea for Two (W.B.)	11	32	56	14	5
Three Little Words (MGM)	27	65	67	26	—
Three Secrets (W.B.)	—	2	21	14	21
To Please A Lady (MGM)	11	36	38	10	3
Toast of New Orleans (MGM)	1	6	43	39	29
Tripoli (Para.)	—	8	57	32	4
Two Flags West (20th-Fox)	10	16	55	16	1
Two Weeks—With Love (MGM)	1	9	67	7	10
Undercover Girl (U.I.)	—	—	1	4	3
Union Station (Para.)	—	5	36	52	18
Walk Softly, Stranger (RKO Radio)	—	—	11	19	6
West Point Story, The (W.B.)	—	6	20	—	—
When You're Smiling (Col.)	—	—	—	5	2
Where Danger Lives (RKO Radio)	—	2	11	3	—
Where the Sidewalk Ends (20th-Fox)	2	3	35	25	18
Winchester '73 (U.I.)	28	98	87	15	13
Woman on the Run (U.I.)	—	—	—	10	4
Wyoming Mail (U.I.)	1	2	8	11	3

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## It's Always a Good Season for Good Shows

THAT'S axiomatic, in film business, and goes with other historic remarks by industry leaders. Mr. Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, said "There's nothing wrong with film business that good pictures can't cure," and Mr. Martin Quigley is the author of the much-quoted remark: "The picture that will sell itself has never been made." The relationship between these famous quotations is obvious, and vital to our industry.

This is the beginning of a new year, fraught with difficulties, if we believe all we hear. As a matter of fact, in the first weeks of any year, film industry prospers, generally, because we have just emerged from good holiday business and for the next month or so we have less outside competition than at any other period in the year. Your chance to make plenty of progress, with regular patrons, at this season.

And we do have plenty of good pictures, right now, with all the encouragement and cooperation you could ask for, to merchandise these pictures for their greatest value. If you're coasting now, you'll be walking back up hill, later.

Legitimate theatre, marking its 200th Anniversary this week, comes up with two items of news, worth further comment on this page. They have chosen a slogan—"The Play's the Thing"—and since we fully agree with Mr. Shakespeare, we think it's the best slogan they could select. Our own industry would be better off if we followed it more closely.

Also, they have a \$50,000 fund for constructive public relations along business-building lines. That's highly commendable, since motion picture industry hasn't turned up any particular funds for a public relations program, at either national or local levels.

We're reminded, too, that the television industry—the set manufacturers, that is—

### SI SEADLER SAYS



#### MY FAVORITE SECTION!

Folks in our line appreciate Si Seadler's clever little drawings, in which he is both the subject and the artist, and of which the above is a nice sample. We can't resist the temptation to reproduce this compliment to the Round Table.

As a matter of fact, most of you out there in the wide blue yonder owe a debt of appreciation to Si Seadler and his colleagues in the various home offices. Using Si as an example, he works harder than you could believe, does more things for more people in more places every week than either he or Metro-Goldwyn-Mayer ever count, and gets out a volume of work additionally that would break the back of many a theatre manager. It's all in keeping your sense of humor.

raised a two million dollar fund for advertising on a cooperative basis, and it was this campaign that aroused so much criticism. Sometimes you can spend unwisely.

Last August, in Kansas City, Elmer Rhoden made a point with regard to publicity and exploitation for his managers at their annual convention. He wanted to drive home the idea that anything that made talk or created interest had promotional value, "even," he said, reaching for something fantastic, "even to a fur-lined bathtub," which he recalled some press agent had tried, and which seemed to contain the Phineas T. Barnum elements for arousing public curiosity.

Those Midwest boys don't merely listen and applaud when their boss is talking. They make notes and do the things that are suggested, even to this generous example of pure corn. We see that Leo Davis, manager of the Linwood theatre, Kansas City, filled a fur-lined bathtub with Christmas gifts, donated by cooperative merchants, and enjoyed unusual publicity with a stunt that demanded attention. He bought imitation leopard cloth by the yard and created something that had never been seen before.

Eddie Silverman, of Essaness theatres, Chicago, comes up with a good idea which, incidentally, we have had in the recent past from Earle M. Holden, manager of the Center theatre, Hickory, N. C. Both of them suggest that, since the rumor is going around that business is "off" in film theatres, we should print more news pictures of box office lines, waiting to get in, at crowded theatres. There are such pictures, any place and every week. And they offer convincing evidence that we are still standing them up, at the point of sale.

Years and years ago, in Pennsylvania, we found out that the best advertisement we ever had was a line, four abreast, waiting to get in. Of course, that goes without restating the fact. But, if you can show 'em that you got 'em, nobody can go around selling the movies short.

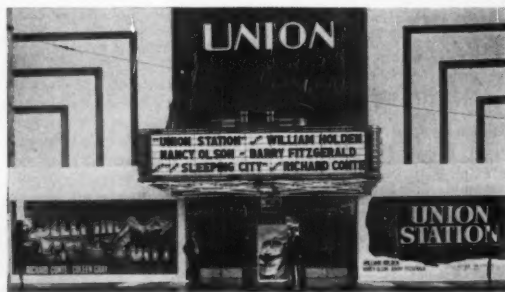
—Walter Brooks

## Good Marquee & Front Displays

EYE CATCHERS, as, for instance, this ingenious marquee display for "Tea For Two" which Tiff Cook provided at the Capitol theatre, in Toronto. It was sufficient to make 'em stop, look and listen to reason about buying tickets at the box office.



Vic Howe, manager of the Hyland theatre, in Toronto, has a marquee and front display for "Trio" that fairly shouts at people for miles around. The "T" in the title is ten feet high, the other letters eight feet, and all are in red "day-glo" against the marquee background.



Howard Albertson, manager of the Union theatre, St. Louis, posts two 24-sheets on the false front of his theatre, for a double bill, and at right, Will J. Connor, general manager of John Hamrick's theatres, calls attention to his front display at the Blue Mouse theatre, Seattle.



Tiff Cook is "troubled" with very small marquee space but it really doesn't handicap a good showman with imagination.



Attractive front of the new Midtown theatre, in downtown Philadelphia, where "The Goldbergs" had its world premiere. Something new in theatre design and styling.



# "PARKIE" PANICS 'EM FOR FOURTH QUARTER AWARDS

Pearce Parkhurst makes no bones about it—he's out to win the Quigley Grand Award, and so he has won two quarters in succession, for his fine showmanship at the Lansing Drive-In theatre, Lansing, Mich. We had a little trouble with Harland Rankin, who came down from Chatham, Ontario, to act as one of the judges in this quarter, and who has visited Pearce Parkhurst on his job, but we "shushed" him, and warned—"No electioneering within 200 feet of the polls!"

Without the benefit of Harland's enthusiasm, the other two judges marked "Parkie" first, on their secret ballots. And all agreed that Jim Hardiman, manager of the Odeon theatre, London, Ont., was a close second, with Tiff Cook, manager of the Capitol theatre, Toronto, in third place. It was sort of a Canadian celebration, for no particular reason except that these showmen across our friendly border have been turning in some mighty fine examples of showmanship.

There were plenty of reasons, at lunch afterwards, to bestow praise on J. P. Harrison, manager of the Campus theatre, Denton, Texas, and Willis Shaffer, city manager of Fox Midwest theatres in Hutchinson, Kansas, for their campaigns. And it was difficult to decide between others among the runners-up, who were in line as the top seven winners of the "Scroll of Honor." However, here they are, in alphabetical order. They qualified for less than first or second place, but high on the list of fifty-odd campaigns which were placed for judging. We salute these good showmen:

Rocque Casamassine, Regent theatre, New York.  
Tiff Cook, Capitol theatre, Toronto, Canada.  
Gerry Germain, Palace theatre, Jamestown, N. Y.  
J. P. Harrison, Campus theatre, Denton, Texas.  
Pierce E. McCoy, Imperial theatre, Augusta, Ga.  
Howard Rutherford, Loew's theatre, Indianapolis, Ind.  
Willis Shaffer, Hutchinson theatres, Hutchinson, Kansas.

Overseas, we had a somewhat similar instance of an old contender who is striving hard for top honors. He is George Bernard, manager of the Carlton cinema, Norwich, England, and his entries win him honors in this quarter. Among runners-up, in our British Round Table, were Miss Lily Watt, manager of the Odeon, Coatbridge, Lanarkshire, and George B. Williams, at the Blue Hall, Islington, London.

The judges, who worked hard to complete their stint, had kind words for a campaign received from G. B. Fullwood, manager of the Empire theatre, Dunedin, New Zealand, who submitted a book containing the signatures of 500 local dogs (and their owners) who contributed to the exploitation of "Challenge To Lassie."



Working under a lash, to complete their impartial judging of more than fifty campaigns in the fourth quarter for the Quigley Awards, were these three, in the usual order for photographic credit: Phil Williams, sales manager for "The March of Time" in the New York home office; Ed. C. Greninger, president and general manager of Shea Enterprises, Inc. and Affiliates, operating theatres in five states, and Harland Rankin, head of Rankin Enterprises (theatrical) of Chatham, Ontario, Canada, and environs. Our sincere appreciation and thanks, gentlemen!

## 4th Quarter Citation Winners

JERRY BAKER Palace Rochester, N. Y.	ANN DE RAGON Paramount Plainfield, N. J.	DAVE LEVIN Albee Providence, R. I.	GEORGE PETERS Loew's, Richmond, Va.
HUGH S. BORLAND Louis, Chicago, Ill.	JOHN DI BENEDETTO Poli, Worcester, Mass.	JOHN LONGBOTTOM Odeon Middlesbrough, Eng.	LESTER POLLOCK Loew's, Rochester
JOSEPH BOYLE Poli, Norwich, Conn.	G. B. FULLWOOD Empire, Dunedin, N. Z.	L. LOVELL Regal Kirkcaldy, Scotland	FRANK L. PRATT Mt. Baker Bellingham, Wash.
J. S. BROOKS Empire, Cardiff, Wales	A. GRAY Super, Oxford, Eng.	S. R. McMANUS Odeon Fort William, Can.	MORRIS ROSENTHAL Poli, New Haven, Conn.
BILL BROWN Bijou New Haven, Conn.	KENNETH A. HALL Savoy Wolverhampton, Eng.	JAMES O. MARTIN Orpheum Wichita, Kan.	WILLIS SHAFFER Hutchinson Theatres Hutchinson, Kan.
HARRY BURKE Community Saratoga Springs, N. Y.	W. T. HASTINGS Orpheum Denver, Colo.	TONY MASELLA Palace, Meriden, Conn.	JACK SIDNEY Loew's, Baltimore, Md.
JACK CAMPBELL Strand Hutchinson, Kan.	HAROLD HELLER Regent Grand Rapids, Mich.	EDWARD MECK Hillstreet Los Angeles, Cal.	HARRY SIMONS Grand, Columbus, O.
JIM CAREY Loew's Evensville, Ill.	RUDY KOUTNIK Palace, Milwaukee, Wis.	JOE NEVISON Colonial Philadelphia, Pa.	DOUGLAS SMITH Casino, Halifax, Can.
H. CLAYTON-NUTT Broadway, Eccles, Eng.	RALPH LANTERMAN Community Morristown, N. J.	A. D. PAVEY Odeon Horne Bay, Eng.	PETER TEPER Odeon, Ealing, Eng.
LOUIS COHEN Poli, Hartford, Conn.	ARCHIE LAURIE Odeon, Toronto, Can.	ALLAN W. PERKINS Roxy, Midland, Can.	D. TURNER Majestic South Woodford, Eng.
J. J. COLLINS State Victoria, Australia	AL LEVER Metropolitan Houston, Texas		LILY WATT Odeon Coatbridge, Scotland
			J. W. WILKINSON New Coliseum Whitley Bay, Eng.

## The Manager Puts Punch In Contest

Dan Bzovi, manager of the Harbor theatre, Detroit, gives us some pertinent information regarding the excellent "Movie Quiz" contest which was recently promoted cooperatively by 125 Detroit theatres, running through ten weeks, for a total of \$20,000 in prizes. The Round Table carried an editorial reference to the contest in the issue of November 18th.

Dan tells us the contest started off slowly, for him, and he devised his own way to stimulate it. Since the two grand prizes were Chrysler cars, he approached the nearby Chrysler dealer and persuaded him to park one of the models in the theatre lobby, for the duration of the contest, and for \$50 per week, added income for the theatre. Immediately the contest took hold. Which proves a point, with all the publicity and paid advertising behind the contest it didn't start to move until potential patrons actually saw the car they had a chance to win, and then they went to work. Remarkable, the ways of the public—and you can always learn.

We admire the detail of the Detroit contest, but it is copyright by a local advertising agency, and therefore we can't tell you to do it in your town. The contest is based on the reproduction of 28 stills, against each of which there is a question to be answered, and you have to see the picture to know the answer. We suggest that the contest idea, as a package, might be handled by National Screen Service, or sponsored nationally by an automotive concern with 12,000 local dealers to cooperate with as many local theatres, for it has certain merit as a business building idea.

### "Stars In My Crown" For Church Groups

Harland Rankin sends in a copy of the special letter which he addressed to all church groups in and around Tilbury, Ont., prior to the showing of "Stars In My Crown" at the Plaza theatre. He recommended the picture for outstanding religious qualities, and said that it showed what faith would do against many odds.

## Pin Ball Pays Off



Harold Grott, manager of the Rome theatre, Baltimore, devised this "contraption" (as he calls it) to obtain coins for "The March of Dimes." It works like a pin-ball machine, and last year, the device raised \$297 and awarded 150 passes to pleased patrons.

## "Toast of New Orleans" In Canadian Gold-Mining Town

E. H. Ashley, manager of the Victory theatre, Timmins, Ontario, had a decidedly successful engagement with "Toast of New Orleans," which played to 145% of his normal business. He reports his campaign, which apparently pleased the folks in his gold-mining town of 27,000. The *Timmins Daily Press* gave him good breaks with publicity mats in support of good-sized display advertising. He used one of the over-sized newspaper ad mats to prepare his own herald. Local stores cooperated with window displays and recordings from the picture were played over station CKGB, with the sponsorship of local music shops.

## Lucky Managers Get to Meet Laurette Luez

Managers who are still sighing with the memories of Denise Darcel's personal appearance tour last year are now sending in tear sheets to show newspaper art of how they entertain the star of "Kim"—Miss Laurette Luez. Matt Saunders had a four-column picture in *Bridgeport Life*, showing him arm in arm with the exotic star, and Tom Baldrige sends a bundle of newspaper pages to show her visit to Charlotte, N. C. We're expecting a lot more, with palpitations of praise for the policy of sending pretty stars on personal appearance tours.

## Opening Of New Theatre

Everett E. Siebel, director of advertising and publicity for the Minnesota Amusement Co., Minneapolis, sends a full description of the opening of the company's new Town theatre, at Mankato, Minn., an exceptionally good treatment of this sort of thing, in a town of 15,000 population. Tear sheets from the *Mankato Free Press* show that it was an event of importance in the community, with many congratulatory and cooperative ads, both front-page and editorial-page pictures and stories.

A small teaser ad, "The Talk of the Town," put over special details of the new theatre in advance of the opening, and a number of historical articles traced the background of operation in Mankato over the years. A pocket program, with a gold cover, introduced the first schedule of first-run pictures for the family. They had planned to have a hand out for the opening night, but "it was too cold for them to toot their horns." So Santa Claus and some attractive high school queens helped Harry B. French, president of Minnesota Amusement; Ray Niles, district manager, and Cliff Knoll, city manager, with the opening night formalities.

## Brooklyn Woman Winner of Monty Salmon's Contest


A Brooklyn woman was adjudged winner in the contest which Montague Salmon, managing director of the Rivoli theatre, devised as a promotion for "Never a Dull Moment," with her essay on why there should never be a dull moment on a dude ranch. And she wins a week-end vacation at the G-Bar-S Ranch, at Great Barrington, deep in the heart of Massachusetts. Proving that it isn't necessary to go west to find a dude ranch.

## "Jackpot" Bonus Checks

Letters are being mailed to thousands of patrons of the Martin Circuit's Georgia theatres, enclosing "bonus checks, worth \$23,000 in laughs" if they see Jimmy Stewart in "The Jackpot." Idea is credited with getting unusual attention, and distribution of checks has blanketed the area.

**HENRY R. ARIAS**  
PURCHASING AGENT  
Foreign and Domestic  
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574  
Serving the Industry Since 1912. Negotiations in Any Language  
CABLE: HENARIAS, N. Y.



**GALA SHOW**

ONLY THE MOTION PICTURE THEATRE SCREEN CAN PRESENT A SHOW LIKE THIS!

**GALA SHOW**

ONLY THE MOTION PICTURE THEATRE SCREEN CAN PRESENT A SHOW LIKE THIS!

**Only**

THE MOTION PICTURE THEATRE SCREEN CAN PRESENT A SHOW LIKE THIS!

M-G-M pressbooks now include special mats for special purposes, such as above. This is the second series of mats to be provided by M-G-M as a service to managers.

## "Milkman" Builds P.R.

Jesse White, manager of the Martin theatre, Americus, Ga., sends tear sheets and clippings from local papers to show how "The Milkman," as an attraction at his theatre, became part of a drive to benefit the local dairy industry in Americus and Sumpter counties. The picture helped place emphasis on the growing importance of dairying in these Georgia counties as a year-round business for farmers. A full page cooperative ad in the *Americus Times-Record* proclaimed "Dairy Day" and said, "We salute 'The Milkman.'"

The campaign began with advance plugs via the house program, newspaper and radio, and was followed up with letters mailed to farmers and others through the Chamber of Commerce. Three front page newspaper editorials supported the theme, and the day of the engagement, a parade of milk trucks, led by the High School band, covered the city. Posters were used in the surrounding trade area, and lettered milk cans as street ballyhoo. The theatre milk-bar did a thriving business.

## A Welcoming Hand Across the World

Hashim M. Hassim, manager of the Lyric theatre, Johannesburg, South Africa, sends a copy of his house program celebrating the pre-opening of the new theatre, and with a front cover design similar to the one that we reproduced in the Round Table some months ago, from Archie Laurie, of Odeon Theatres, Canada. The symbol of friendship is effective on either hemisphere, and the pictorial handshake is a real welcome to new patrons.

## "Branded" Tieup Announced

Paramount Pictures has concluded a nationwide tieup with the manufacturers of Rollfast Bicycles to be launched generally with the release of "Branded," it was announced last week by Max E. Youngstein, vice-president in charge of national advertising, publicity and exploitation.



David B. Williams, manager of the Blue Hall theatre, Islington, London, at his desk, surrounded with the accoutrements of a showman. In the same mail, he sends photos of his excellent and ingenious displays for our next British picture page.

# Selling Approach

**DALLAS—Warner Brothers.** In color by Technicolor. Gary Cooper and Ruth Roman in a super-western. When Dallas was a powder-keg, he lit the fuse. He had a chip on his shoulder as big as Texas. And he had a price on his head, and a lady on his mind! You'll remember "Big Reb" and his Border Lady! 24-sheet has huge figures suitable for cut-outs, and other posters will supply these for your own display ideas. Newspaper ad mats are plentiful, some that are over-large, but enough to take care of every situation. All you have to do is to select what fits best with your style, your budget, and your ability to use to advantage. Since this is an elaborate historical western, with a good cast and full color, maybe you can overcome the weakness of the title with a smash ad to sell the idea behind it. Some folks don't get any more excited about Dallas than they do about Altoona or Bridgeport. You stir up the excitement.

**DARK CITY—Paramount.** (We'll skip the selling lines in this review of a pressbook, to give you the personal slant of the director of the Round Table.) The industry has had a cycle of "City" films, from "Naked City" to "Frightened City" and up several side streets, but here is the best pressbook that this writer has seen in a long time. The newspaper ads and the posters are really inspired. We haven't seen the film, but the pressbook is one that makes us want to go right to work on a local campaign for a theatre of our own. Any showman could study this pressbook and see exactly what he wants, to do "something new and different," even in a cycle of films of similar settings. The 24-sheet and other posters will make fine cut-outs for marquee and lobby display, and they have a "difference" that stands out, immediately, in contrast to "run of the mine" paper. The newspaper ads are partly in line-drawing, and they are strong, stirring, sensational, in comparison with newspaper ad mats supplied in recent past by major distributors. You have to look at them to see what makes them exciting. One sales line—"A new kind of love and violence hits the screen"—is sufficient to tip off any showman in search of a thrill. The "teaser" ads, in 2-column width, will launch a campaign. The herald is not illustrated, but if it combines all the best features of the pressbook, it is a showman's dream.

**FOR HEAVEN'S SAKE—20th Century-Fox.** "Belvedere's Back"—any country that can produce "Belvedere" must be able to do anything! One of America's greatest—and funniest—institutions. Clifton Webb stars in a heavenly comedy. He admits, "If I had it all to do over again, I couldn't have done it better." Everybody who liked "Sitting Pretty" and "Cheaper by the Dozen" will like this. 24-sheet and other posters are a bit scattered in design, but will make good cut-outs, probably better than the original style, for lobby and marquee use. Newspaper ad mats in good variety, with plenty of ad slugs, small sizes and "teaser" ads, and not too many big ones. A "floating" utility mat, 2 columns wide, gives you things that you can lock up in any form to suit yourself. Small town ads, cited separately, are okay, but any showman can see what he wants for himself, if he's a showman. You have to use your eyes and what's behind them.

**THE PAGAN LOVE SONG—Metro-Goldwyn-Mayer.** In color by Technicolor. South Seas musical, in natural settings of great beauty, and with Esther Williams adding to the scenery. A romance of Tahiti, actually filmed in a tropical island paradise. See Esther in a "pareu"—that's a half-size smaller than a sarong. A picture that ripples with love, laughter and hula-hula rhythms. 24-sheet has that Esther Williams cut-out for lobby or marquee display and so does the 6-sheet and other accessories, and the newspaper ad mats. You can't go wrong selling Esther Williams in a tropical setting. She swims, and she sings, with Howard Keel, singing star of "Annie Get Your Gun," opposite. No herald, but you can print your own, using any of several ad mats that show off the swimming star to advantage. Folks like the relaxation they find in musical films of this order, with color and beauty and nothing to offend. M-G-M record albums and other music tieups are in order, and the pressbook offers both merchant and manager cash prizes for the best window displays. Several pages of exploitation, including "pareu" cloth in Tahitian design.

**OUTDOOR  
REFRESHMENT  
SERVICE**  
from Coast  
to Coast  
over 1/4 Century

**Refreshment  
Service for  
DRIVE-IN  
THEATRES**

SPORTSERVICE CORP.  
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 3728

WHEN YOU ORDER FROM FILMACK YOU GET

SPECIAL  
TRAILERS

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AND BETTER

FILMACK  
TRAILER CO.

2 FULLY EQUIPPED PLANTS TO SERVE YOU!

CHICAGO  
1327 South  
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Harrison 7-3995

NEW YORK  
619 West  
54th Street  
Plaza 7-9808

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York [20]



## POSITIONS WANTED

MANAGER 20 YEARS' EXPERIENCE. ALL phases of operation. Available New York City or North Jersey Metropolitan area. Box 2509, MOTION PICTURE HERALD.

MANAGER, 20 YEARS' EXPERIENCE. ALL phase operation. South or Southwest. Box 2507, MOTION PICTURE HERALD.

TOP GRADE MIDDLE AGED MANAGER, VETERAN. Excellent references. Box 2511, MOTION PICTURE HERALD.

SUPERVISOR, 35, SHREWD, INTELLIGENT. Boost your business, cut expenses, stop leaks. Available now New York City area only. Box 2512, MOTION PICTURE HERALD.

## THEATRES

FOR SALE: DRIVE-IN THEATRE 50 MILES from New York City. 300 units, \$26,000. Selling to dissolve partnership. Reply to PAUL BOUGHTON, Farm Broker, Warwick, N. Y.

FOR SALE: DELUXE SMALL TOWN THEATRE in South. Established and profitable. Only \$8,000 cash required, balance on terms. Long lease. Owner retiring, mutual investigations required. Box 2510, MOTION PICTURE HERALD.

HILLSVILLE THEATRE, HILLSVILLE, VA., TO be sold public auction by court order for non-resident partners 10:30 A.M. January 27th. About 400 seats, one-third down, balance five years.

## NEW EQUIPMENT

SELLING THESE BELOW DEALERS' COST—Just a few left. New 1 kw area, rectifiers and 8 tubes \$895 pair; high-intensity 70 amp. area, rectifiers and 12 tubes \$1006 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRICES UP? NOT HERE! Tempered Masonite Marquee Letters (any color) 4"—36" 8"—56" 10"—60"; 15 amp. rectifier bulbs \$4.59, projector oil 85c gal.; coated lenses \$100 pair; attractive lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR'S VALUES ARE BEST! CHANGEOVERS with foot switches, \$39.75; sound lenses, \$12.75; film cabinets, \$2.75 section; photoreels, \$3.50; rectifier bulbs, first quality, \$4.75, guaranteed 1500 hours; white plastic screens, 33c foot. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

## USED EQUIPMENT

UNBELIEVABLE BUT TRUE! THESE PRICES include 2 late type projectors, 2000' magazines, lenses, amplifier, speaker and case, all rebuilt like new; Holmes Educators \$550; DeVry KD (including DC exciter supply) \$595. Special: 2 DeVry suitcase 2000' projectors complete, excellent, \$395. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR'S PRICES ARE LOWEST! DeVry KD projectors, complete, rebuilt, \$545; Powers mechanisms, rebuilt, \$105; Holmes Educators, rebuilt, \$525; Simplex Speaker System, complete \$65; RCA Soundheads, complete, \$75 pair; 60 ampere rectifiers, 8 tubes, like new, \$235 pair; Griawold spicers, \$13.95; Series II lenses, \$35 pair. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

V TYPE FACTORY BUILT NEON MARQUEE. 25x12 built in sections. Finest best looking marquee in South Georgia. Made of metal and stainless steel. Beautiful job, cost \$3,750, 2 1/2 years ago. Reason bought out competitor's closed theatre also other equipment cheap. Come make offer. E. J. HUNTER, Colquitt, Ga.

## STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchell's, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MITCHELL FREEHEAD TRIPOD COMPLETE \$375; MacVan 16mm picture printer \$275; 35mm synchronous sound dubbing projectors \$395; Zoomar 16mm lens; original cost \$1800, \$995; 3 wheel camera dollies with 2 seats \$242.50; Duplex 35mm step printers, with light changers, rebuilt, \$795; Depue 15/16mm RCA type sound reduction printer, \$7900 value—\$3495; Prestosel automatic hot splicer 16 or 35mm makes butt welds, \$350; Sematonic New Bridgematic Jr. 16mm developing machines (incl. tax) \$1175; Auricon sound Cinavoice, demonstrator \$550; 5 ton refrigeration plant, 250 DC motor \$395; Eyemo 35mm spider turret news cameras \$695; Background process outfit with projector, arc lamp, Selwyn Motors, lenses, 15" x 20" screen, \$6995. Send for catalog Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## DRIVE-IN EQUIPMENT

DRIVE-INS — BE WISE — BUY WISE. ORDER now on the Lay-A-Way Plan. Small deposit holds equipment until ready. Pay balance out of income on S. O. S. Easy Payment Plan. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs re-built in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CAN'T GET NEW CHAIRS? WHY WORRY? Our used and rebuilt will serve you nicely. Prices start at \$295. Special: 1400 Ideal slidebacks, like new. \$13.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## BUSINESS BOOSTERS

COMIC BOOKS — GUARANTEED RESULTS. Large variety, popular titles. \$2.50 per 1,000. F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

COMIC BOOKS AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4125 Greenwich St., N. Y. C. (Publications for premiums (exclusively) since 1939).

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS — 2 colors—\$3.25 per thousand. PREMIUM PHOTO OFFSETS, 139 West 44th St., New York 18, N. Y.

## PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid \$3.50 QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION Best Seller since 1911. New in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## Kass to Take K-B Suit To U. S. Supreme Court

Kass Realty Corp. has decided to appeal to the United States Supreme Court the decision of the U. S. Court of Appeals in Washington throwing out its \$100,000 damage suit against the Stanley Corp. and the K-B Amusement Co. The lower court held that it is illegal for two competing exhibitors to enter into a contract stipulating that a site for a new third theatre must be agreeable to each.

## Monogram Sends Stars On Nationwide Tour

Monogram Pictures has announced it will send five of its contract stars on flying trips

to 52 key cities for personal appearances during National Monogram Week, February 11-17. Whip Wilson will make 12 appearances in the south; Johnny Mack Brown will appear 12 times in the northeastern states; Leo Gorcey will make 12 appearances in the Pacific northwest and Kirby Grant is scheduled to appear in the midwest and southwest. Jane Nigh, after making three Pacific coast city visits, will fly east for New York appearances.

## Goldwyn Signs Kaye

Danny Kaye has signed with Samuel Goldwyn to star in two pictures. The first is based on the life of Hans Christian Andersen and the second, "The Adventures of Walter Mitty."

## Studios Agree to Discuss Group Insurance With AFL

Major studios agreed last week in Hollywood to open discussions with the AFL Film Council's negotiating committee February 12 on group insurance proposals advanced by the Council after the studios had rejected requests for voluntary cost-of-living increases. The studios also agreed to appoint a Hollywood committee on a pension fund plan, in the event New York negotiations prove impractical.

## Circuit Opens New House

The 750-seat Paramount theatre, New Waterford, N. S., has been opened by New Waterford Theatres, Ltd.

# The Product Digest.

## The Mating Season

Paramount—Mother Knows Best

While it may be somewhat early to make this kind of prophecy, there is little doubt that this wonderfully human comedy will stand way up there as a contender when the industry and public focus attention on the cinema sweepstakes next year about this time.

The reason is simple. Here is entertainment with a capital "E." And perhaps more importantly, what makes "The Mating Season" stand out is the fact that it appeals both to the heart and the funny bone, two essential ingredients in winning audience support. Exhibitors will find themselves helped considerably by word-of-mouth, which is sure to sell this one big.

A good deal of the credit of course must go to Charles Brackett, the producer, who at other times had a prominent hand in such films as "Sunset Boulevard" and "Lost Weekend." Additionally, Brackett—with Walter Reisch and Richard Breen—turned out the bright, brittle screenplay which cascades over viewers in a shower of smiles, chuckles, laughs, guffaws and an occasional tug at the heart strings. Not to be bypassed is Mitchell Leisen, the director, who injected the whole affair with sensible comedy and sentimental touches that never pressure the audience.

The story of a young couple with mother-in-law trouble (handled in the best of taste, incidentally) is uncomplicated and there is never a feeling of a sequence contrived for effect. The laughs build slowly; in fact at the start of the film you are never sure whether you are to see a simple love story or a comedy. However, as you follow Gene Tierney and John Lund through their conflict of family pride on the one side and family position on the other, there is no doubt that here is film fare aimed at and succeeding in tickling the risibilities of the most blasé.

Miss Tierney is the daughter of a prominent family whose flighty mother, Miriam Hopkins, wants her to marry well. John Lund is an engineer put through college by his mother, Thelma Ritter, who runs a hamburger stand; she is outstanding. Miss Ritter moves in with the young couple as a cook, keeping her true identity from Miss Tierney since she doesn't want to upset the applecart. But when Miss Hopkins also moves in, hilarious situations arise which are eventually straightened out in a clever, touching scene.

All in all, a job of which Paramount can be as happy as it should be proud.

Reviewed at the Paramount screening room in New York, where a special trade press audience did the unusual by spontaneously applauding at the fadeout. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.

Release Match, 1951. Running time, 101 minutes. PCA No. 14611. General audience classification.

Maggie Carleton.....Gene Tierney  
Val McNulty.....John Lund  
Fran Carleton.....Miriam Hopkins  
Ellen McNulty.....Thelma Ritter  
Jan Sterling, Larry Keating, James Lorrimer, Cora Witherspoon

## Operation Disaster

U-I—Men of Courage

This is the story of a small group of men waiting in a submarine on the bottom of the sea to be rescued from their sunken craft. It is a grim, sensitive, highly dramatic film that probes deeply into men's minds and gauges their reactions when confronted with the threat of death.

Done in the documentary style in which the British film makers excel, "Operation Disaster"—it was called "Morning Departure" in Britain—is gripping throughout, but suffers from an over-dose of dialogue. Its performances are superb and Roy Baker's direction excellent.

John Mills is the shining star of "Operation Disaster." Playing the part of the lieutenant commander in charge of the sub, he radiates an air of quiet confidence and efficiency, a bearing which he does not lose to the very end when three survivors await the inevitable.

A Jay Lewis film billed as a J. Arthur Rank presentation, "Operation Disaster" draws value from its very topic, the impact of its excellent photography and a number of finely-choiced performances. Richard Attenborough excels in the part of a weakling who turns from coward to hero when the going gets rough; James Hayter once again proves that he is a sterling actor and Michael Brennan, Wylie Watson, Roddy McMillan and Andrew Crawford are highly believable as members of the crew.

W. E. C. Fairchild wrote the screenplay, which lays emphasis on the relation among the men and is rich with nautical terms.

The story has the submarine *Trojan* going out on an afternoon of exercises. The sub strikes a mine and sinks to the bottom, with only 12 crew-members surviving the blast. It turns out that there are only eight escape sets. The film shows details of the salvage operations and the escape of the lucky eight. A storm prevents the raising of the ship at the climax and rescue attempts are abandoned.

Seen at the Universal screening room in New York. Reviewer's Rating: Very Good.—FRED HURT.

Release date, January 13, 1951. Running time, 100 minutes. General audience classification.  
Lt. Comdr. Armstrong.....John Mills  
Helen.....Helen Cherry  
Snipe.....Richard Attenborough  
Rose Snipe.....Lana Morris  
Nigel Patrick, Andrew Crawford, Michael Brennan, James Hayter, Wylie Watson, Jack Stuart, Roddy McMillan, Frank Coburn, Peter Hammond, Victor Madden

## SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

## Operation Pacific

Warner Bros.—Submarine Warfare

The submarine's part in the war in the Pacific is graphically portrayed in this Louis F. Edelman production. The combat scenes, both surface and under-water, are equal or superior to any Navy pictures previously made. There is no dearth of action and the story itself is interesting with some well-handled comedy touches. The only noticeable deficiency in the picture is the slow moving romance which, although it plays an important part in the story, breaks up the action sequences for overlong periods.

In the lead is the redoubtable John Wayne, whose selection by the nation's exhibitors as the leading box office figure of the year in the MOTION PICTURE HERALD-FAME annual poll, should mean much to the exhibitor in selling the picture to top grosses.

Wayne, executive officer on the U.S. submarine *Thunderfish*, leads a land party that rescues two nuns and a number of children from a Jap occupied island. A newborn baby in the group reminds him of his own child who died and of his wife, Patricia Neal, now a Navy nurse. Back at Pearl Harbor, Wayne finds that his competition is his best friend's younger brother.

During a later mission, Ward Bond, Wayne's friend and commander of the *Thunderfish*, is killed. The younger brother blames Wayne for his death even though it is proved otherwise by a board of inquiry. Throughout the story there are extended submarine action sequences, including one where the sub rams and sinks an armed Jap freighter.

Wayne later rescues Bond's younger brother after the latter has been shot down. The boy absolves him of any guilt in Bond's death, and Wayne and Miss Neal are reconciled at the picture's conclusion.

George Waggoner wrote and directed the picture. His direction is excellent. The dialogue, while very good, doesn't quite come up to his handling of the players. Standout performances are delivered by Wayne and Bond. Miss Neal is attractive and pleasant. The supporting cast is good.

The marine photography is really worthy of comment. Detail is clear and believable and any audience should enjoy this action-packed war film. Wayne and Miss Neal are the marquee names.

Reviewed at Warner Bros. screening room in New York. Reviewer's Rating: Very Good.—GERALD POPPER.

Release date, January 27, 1951. Running time, 111 minutes. PCA No. 14874. General audience classification.  
"Duke" Gifford.....John Wayne  
Mary Stuart.....Patricia Neal  
"Pop" Perry.....Ward Bond  
Scott Forbes, Philip Carey, Paul Pierini, Bill Campbell, Kathryn Givney, Martin Milner, Cliff Clark, Jack Pennick, Virginia Brissac, Vincent Fotre, Lewis Martin, Louis Mosconi, Sam Edwards

(Reviews continued on following page)

## Tomahawk

U-I—The Indian Wars

A story of the intrigue, betrayals, and occasional honorable occurrences during the great western push which drove back the Sioux Indians and eventually crushed them, is depicted quietly, convincingly and with great photographic artistry and directorial dexterity. So well is it done that the weakness of the romantic theme and the lack of a romantic solution, even the neglect of fiery Yvonne De Carlo, fail to affect the sustained suspense.

Scenes of our great western prairie lands, in Technicolor, contribute much to the picture. The battle scenes themselves—hand-to-hand grappling, knife and spear and rifle encounters, bloody charges, wagon train and stockade sieges—are convincing.

The story has Van Heflin the scout for whites, friend of Indians, and once husband of an Indian girl massacred by predatory whites. Ceaselessly he looks for his wife's murderer; and that person is a lieutenant in forces sent to guard a newly opened and bitterly resisted route through Sioux territory. The lieutenant, Alex Nicol, is a great Indian hater and hater, and his surreptitious slaying of an Indian boy sets off a war which begins with sniping and ends with savage battles. His suspicions of Heflin destroy morale within the fort. His bravado costs valuable men.

Heflin learns positively his identity and destroys him. One final battle remains, during which the Indians fall by hundreds into defeat before newly arrived, breech-loading, rapid-firing rifles.

The slight romance between Heflin and medicine show entertainer Miss De Carlo remains unresolved. This is an action picture, hewing to the line. Producer Leonard Goldstein and director George Sherman keep it there. Of the actors, Jack Oakie as Heflin's scout buddy is good, but doesn't have enough prominence or lines, and the picture appears to be in some need of comedy relief.

Seen at the New York home office. *Reviewer's Rating: Good.*—FLOYD STONE.

Release date, February, 1951. Running time, 82 minutes. PCA No. 14796. General audience classification.

Bridge ..... Van Heflin  
Julie Madden ..... Yvonne De Carlo  
Lt. Rob Dancy ..... Alex Nicol  
Colonel Carrington ..... Preston Foster  
Sol Beckworth ..... Jack Oakie  
Tom Tully, Joe War Eagle, Rock Hudson, Susan Cabot, Arthur Space, Russell Conway, Ann Doran, Stuart Randall

## Pride of Maryland

Republic—Horse Racing Story

For racing enthusiasts interested in finding out who originated the "crouch" style of riding jockeys use today, "Pride of Maryland" should prove an interesting if not too exciting picture. For others, the film has an occasional moment of suspense but generally is lacking in action, acting and plot structure. At best it is adequate screen fare.

With William Lackey as associate producer and Philip Ford directing, "Pride of Maryland" tells the story of a jockey, his loyalty to friends, barred from the track because of very honorable reasons, reinstated and finally winning the important race. There are no name players for marquee purposes.

Stanley Clements plays the lead, a jockey at the turn of the century, who believes that by standing up in the stirrups, rather than sitting flat in the saddle, the horse could make better speed. His revolutionary idea is ridiculed and in trying to prove himself right, the husband of an ex-girl friend—Peggy Stewart—also a jockey, meets his death. This leaves the way open for a romance.

Subsequently Clements goes up and up in the racing business, becoming a famous jockey and meanwhile supporting the family of the dead jockey on the quiet. Trying to raise more money, he bets on a race and is barred. Broke

and disgraced, he starts from the bottom again and is reinstated to win the important race.

The few racing scenes are fairly exciting and the acting is just about on par with the script, which was written by John K. Butler.

Reviewed at the Republic screening room in New York. *Reviewer's Rating: Fair.*—C. J. L.

Release date, January 20, 1951. Running time, 60 minutes. PCA No. 14910. General audience classification.

Frankie ..... Stanley Clements  
Christine ..... Peggy Stewart  
Steve ..... Frankie Darro  
Joe Sawyer, Robert H. Barratt, Harry Shannon

## Al Jennings of Oklahoma

Columbia—Western Frameup

This biographical Western was originally conceived by Al Jennings and Will Irwin and was adopted for the screen by George Bricker. The story is a standard outdoor variety. An honest young man, through circumstances beyond his control, is driven to a life of crime. Rudolph C. Flothow was the producer of this Technicolor film, and Ray Nazarro directed with much vigor.

Dan Duryea plays the hero of the piece, an honest but hot-headed young lawyer, who kills the man who murdered his brother. In his flight from a posse, he and another brother, Dick Foran, join a gang of rustlers. Duryea soon takes over the leadership of the group. Later, he and Foran establish an honest business in New Orleans, where Duryea is about to marry Gale Storm. Circumstances force the brothers back to lawlessness. A framed trial puts them behind bars, but the writer is careful to let you know that the injustice Duryea suffered is righted, and he is freed from prison to lead a useful life of service to the community.

The Technicolor photography is uniformly good, the acting adequate and the dialogue is decidedly stilted. There is plenty of gunplay, loads of hard riding and a minimum of romance. These factors make the film good fare for Western addicts. Duryea and Miss Storm are the chief names.

Reviewed at Columbia screening room in New York. *Reviewer's Rating: Fair.*—G. P.

Release date, March, 1951. Running time, 79 minutes. PCA No. 14616. General audience classification.  
Al Jennings ..... Dan Duryea  
Margo St. Claire ..... Gale Storm  
Frank Jennings ..... Dick Foran  
Quinn "Big Boy" Williams, Raymond Greenleaf, Stanley Andrews, John Ridgely, James Millican, Harry Shannon, Helen Brown, Robert Rice, George J. Lewis, Jimmie Dodd, Edwin Parker, James Griffith, William "Bill" Phillips

## ADVANCE SYNOPSIS

### UNITED STATES MAIL

(Paramount)

PRODUCER: Robert Fellows. DIRECTOR: Lewis Allen. PLAYERS: Alan Ladd, David Wolfe, Jack Webb, Henry Morgan, Phyllis Calvert

MELODRAMA. Al Goddard (Alan Ladd), a postal inspector, is sent to Gary, Indiana, to solve the murder of a fellow inspector. The only witness to the crime is a nun, Sister Augustine (Phyllis Calvert). Goddard locates her and together they solve the crime and also run into a million dollar postal robbery gang. Goddard joins the gang and after a series of harrowing experiences and fast-action, rounds up the criminals.

### CALL ME MISTER

(20th Century-Fox)

PRODUCER: Fred Kohlmar. DIRECTOR: Lloyd Bacon. PLAYERS: Dan Dailey, Betty Grable, Danny Thomas

MUSICAL. Dan Dailey, a former song and dance man who is now a sergeant in Tokyo with the war over, wants to get home. Short of money, he inveigles a pass to town, where he meets Betty Grable, his estranged wife. Betty

later decides to participate in a show for the troops. Dailey misses his boat back to the States, but signs false orders assigning him to the post where Betty is entertaining. After numerous misadventures the MP's catch up to him. They find, in the end, that a tired clerk has signed his discharge papers with the rest of his unit in the States, so he is no longer a soldier.

## BIRD OF PARADISE

(20th Century-Fox)

ASSO. PRODUCER: Harmon Jones. DIRECTOR: Delmer Daves. PLAYERS: Louis Jourdan, Debra Paget, Jeff Chandler

MELODRAMA. Andre Laurence (Louis Jourdan), a young Frenchman, pieces together the events of his life on an island which he is now leaving. He arrived on the island with Tenga (Jeff Chandler), and while there fell in love with Tenga's sister, Kalua (Debra Paget). After a tribal ceremony they are married and live happily until a volcano explodes. Then the village prophet, Kahuna (Maurice Schwartz), decrees that Kalua sacrifice herself to the volcano to appease its anger. She does this without telling Laurence and he leaves the island grief-stricken.

## CRY DANGER

(RKO Radio)

PRODUCERS: Sam Wiesen and W. R. Frank. DIRECTOR: Robert Parrish. PLAYERS: Dick Powell, Rhonda Fleming

MYSTERY. Dick Powell, a bookie, is framed into San Quentin for a murder and a robbery that he didn't commit. After five years, Dick Erdman, a Marine veteran, returns from overseas, corroborates Powell's alibi and sees Powell freed. He meets Rhonda Fleming, his cell mate's wife, and a big-shot bookie. Events prove that these two and the cellmate were the guilty parties to the crime for which Powell served time. At gunpoint, Powell delivers the criminals to the police.

## SWORD OF MONTE CRISTO

(20th Century-Fox)

PRODUCER: Edward L. Alpers. DIRECTOR: Maurice Geraghty. PLAYERS: George Montgomery, Paula Corday, Barry Kroeger, Robert Warwick

MELODRAMA. Emperor Louis Napoleon of France dispatches George Montgomery, a captain in the dragoons, Barry Kroeger, a cabinet minister and a major to ferret out members of a rebel group. Paula Corday portrays a masked cavalier whose uncle is the only person who can decipher the words on the sword of Monte Cristo. These words are the key to the treasure that Miss Corday says has been willed to her. After numerous swashbuckling episodes, Montgomery's two companions show themselves to be after the treasure, but are thwarted by Montgomery, who rescues the emperor and wins the girl.

## PRAIRIE ROUNDUP

(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Fred F. Sears. PLAYERS: Charles Starrett, Smiley Burnette, Mary Castle, Frank Fenton

WESTERN. Smiley Burnette and others in a saloon are held up by two outlaws. As the outlaws leave, a man dressed like the Durango Kid takes the money from them. Charles Starrett, the Durango Kid, shoots the impostor. Some of the outlaws frame him on a murder charge, but he escapes with Smiley's help. An outlaw, Starrett ran out of Texas and heads the gang forcing the cattlemen to sell their stock at low prices. He sells his services to the outlaws, but turns the tables on them at the last moment, and clears himself of the false murder charge.

## SHORT SUBJECTS

### KENNEDY THE GREAT (RKO)

Edgar Kennedy Comedies (13503)

The Kennedys are entertaining the Potters, and Edgar spoils the evening trying to tell a joke he can't remember. Thus, Edgar decides to get a trunk of parlor tricks and when the Potters come again he begins demonstrating his magic. Mrs. Potter gets into a supposedly trick trunk, but before Edgar finishes his trick the trunk is picked up by an expressman to be sent to Australia. A frantic hunt on the boat is in vain and the scene closes with Potter and Edgar sailing for Australia.

Release date, October 27, 1950 10 minutes

### SO YOU WANT TO MOVE (Warner)

Joe McDoakes Comedy (6406)

Outraged at the cost of moving furniture, Joe McDoakes decides to move it himself. Aided by a 1906 car, Joe manages to add to and multiply the original price asked by the furniture movers. In the end, he has to pay.

Release date, August 19, 1950 10 minutes

### WHEN GRANDPA WAS A BOY (Warner)

Hit Parade of Gay Nineties (7801)

The jesters of minstrel days are depicted in all their glory by a troop of youthful entertainers. Highlighted are songs as "Old Folks At Home," "Can't Yo' Heah Me Callin'," "Caroline," "Oh, Susanna" and "Frankie and Johnny."

Release date, October 7, 1950 10 minutes

### QUICK ON THE VIGOR (Paramount)

Popeye (E10-1)

Popeye takes Olive Oyl to an amusement park where he shows off. Bluto, the strong man, locks Popeye up and makes off with Olive. With his spinach, Popeye rescues Olive.

Release date, October 13, 1950 7 minutes

### THE FOOLISH BUNNY (Columbia)

Color Favorites (3604) (Reissue)

The story, told in flashback, explains why one of the bunnies in the class is so much older than the others. He devoted his early years to up-setting the class rather than trying to learn his lessons, with the result that he remained behind as the others are promoted.

Release date, December 7, 1950 8 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 631-32, issue of December 16, 1950.

Feature product by Company starts on page 621 issue of December 16, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO in the Foreign Legion (1924)	Univ.	Bud Abbott-Lou Costello	Aug. '50	79m	July 15	389	AYC	A-1	Good
Abilene Town	Realart	Randolph Scott-R. Fleming	Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	Jan. 28, '51		Dec. 30	(S)643			
Ace in the Hole	Para.	Kirk Douglas-Jan Sterling			Jan. 6	(S)654			
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug. '50	92m	Nov. 26	98	A	A-2	Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good
Again . . . Pioneers	PFC	Colleen Townsend-Sarah Padden			Dec. 23	635			Fair
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duryea-Gale Storm	Mar. '51	79m	Jan. 13	662			Fair
Alcatraz Island (002)	WB	John Lital-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406	AY	A-2	Excellent
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov. '50	138m	Sept. 16	485		B	
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim	Aug. 1, '50	103m	July 22	398			
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Prella	Dec. '50	105m	Nov. 18	571	AYC	A-2	Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug. '50	107m	Apr. 15	261	AYC	A-2	Excellent
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518		A-1	Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adelle Jergens	June 7, '50	68m	June 17	347	A	B	Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B	Excellent
At War with the Army	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mara	June 26, '50	90m	June 17	347	AY	A-2	Good
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599			Good
Bayonet Charge	Realart	Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754			Good
(formerly The Impostor)									
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m					
Best of the Bad Men (color)	RKO	Robert Ryan-Claire Trevor	Mar. 17, '51						
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct. '50	89m	Sept. 30	501	AYC	A-2	Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	284	AYC	A-2	Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July '50	70m	July 22	398	AYC	A-1	Good
Big Cage, The	Realart	Clyde Beatty-Anita Page	(reissue) Aug. 15, '50	80m	Mar. 4, '33	46			
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good
Bird of Paradise (color)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar. '51		Jan. 13	(S)662			
Black Angel	Realart	Broderick Crawford-D. Duryea	(reissue) Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept. '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Blazing Sun (246)	Col.	Gene Autry-Lynne Roberts	Nov. '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) color	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51		Dec. 30	(S)643			

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Page	Nat'l Groups	RATINGS	
				(S) Synopsis	Issue			L. of D.	Herald Review
Blue Lamp, The (Brit.) Blues Busters (4916) [formerly Bowery Thrush]	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Bomba and the Hidden City (4906)	Mono.	Leo Gorcey-Hunts Hall	Oct. 29, '50	64m	Dec. 30	(S) 644	AY	A-2	
Border Outlaws	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S) 547	AYC	A-1	
Border Rangers (4933)	ELC	Spacie Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Border Treasure (109)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502	AY	A-1	Average
Born to Be Bad (for. Bad of Roses) (101)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	A-1	Fair
Born Yesterday (344)	Col.	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Bowery Battalion (5111)	Mono.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Branded (color) (5009)	Para.	Leo Gorcey-Hunts Hall	Jan. 24, '51						
Brave Bulls, The	Col.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Not Set		Nov. 4	(S) 554	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Sept. 30, '50	97m	Sept. 16	485	A	B	Very Good
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Broken Arrow (color) (014)*	WB	James Stewart-Debra Paget	July 1, '50	110m	May 27	313	A	A-1	Very Good
Buckaroo Sheriff of Texas (5066)	20th-Fox	Michael Chapin-Eileen Janssen	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buffalo Stampede (formerly The Thundering Herd)	Rep.		Jan. 31, '51	60m	Dec. 30	642			Good
Bunco Squad (104)	Favorite RKO	Randolph Scott-R. Hatton Robert Sterling-Joan Dickson	(reissue) Oct., '50 Sept. 1, '50	61m 67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color)	20th-Fox	Betty Grable-Dan Dailey	Feb., '51		Jan. 13	(S) 662			
Call of the Klondike (4920) [formerly, Rangs of the North]	Mono	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S) 654	AYC	A-1	
Captive Girl (240)	Col.	Johnny Weismuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Ray Ayres-Teresa Wright	June 10, '50	91m	Apr. 8	254	A	B	Fair
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gibby" Hayes	Oct., '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea (5008)	Para.	Documentary	Aug., '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51		Nov. 11	(S) 562			
Cavalry Scout (5101)	Mono.	Rod Cameron-Audrey Long	Feb. 25, '51		Dec. 30	(S) 643			
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S) 563	AYC		
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295		A-2	
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S) 644			
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633			Good
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606			Average
County Fair (color) (4903)	Mono.	Roy Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2	Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S) 654			
Crisis (41)	MGM	Gary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Cry Danger	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51		Jan. 13	(S) 662			
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Wyler-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC		Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dancing Years (Brit.) (color)	Stratford	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398	AYC	A-1	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield	(reissue) June 3, '50	135m	Apr. 29	278		A-1	
Destry Rides Again	Realart	Marlene Dietrich-James Stewart	(reissue) June, '50	94m	Dec. 2, '39	41			
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City	WB	Errol Flynn-O. De Havilland	(reissue) July 15, '50	102m	July 29	406		A-1	
Double Crossbones (color)	Univ.	Marie Windsor-Richard Denning	Not Set	75m	Nov. 25	589	AYC		Good
Double Deal	RKO	Donald O'Connor-Helene Carter	Dec., '50	65m	Dec. 30	641			Fair
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
Edge of Doom (152)	RKO	Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	A-2	Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The	WB	Humphrey Bogart-Jeff Corey	Not Set		Jan. 6	(S) 654			
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FANCY Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1	Excellent
Fast on the Draw (4929)*	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		A-1	Poor
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S) 643		A-2	
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '31	59			
Fighting Command (formerly We've Never Been Licked)	Realart	Anne Gwynne-Noah Beery, Jr.	(reissue) July, '50	108m	Aug. 7, '43	1469			Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent

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File on Thelma Jordan (See Thelma Jordan)								
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1 Good
Flame and the Arrow, The (color) (930)* WB		Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2 Excellent
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	Fair
For Heaven's Sake*	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B Good
For Them That Tresspass (Brit.)	Stratford	Richard Todd-Patricia Plunkett	July 6, '50	95m				
Fort Savage Raiders	Col.	Charles Starrett-Smiley Burnette	Mar., '51					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1 Very Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Not Set		Dec. 30	(S)643		
Frenchie (color)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2 Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1 Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B Good
Fury in the Sky	Reolart	Loretta Young-G. Fitzgerald (reissue)	July, '50	83m	Mar. 25, '44	1814		Fair
(formerly Ladies Courageous)								
GAMBLING House (formerly								
Mite Fury)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641		Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51					
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Oct. 28, '50	107m	Nov. 11	(S)562		
Glass Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Feb., '51		Sept. 23	493	AY	A-2 Very Good
Globo-trotters, The	Col.	Thomas Gomez and Globetrotters	June 3, '50	88m	Apr. 29	278		A-2
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray, Massey (reissue)	Jan., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Soldiers, The (5011)	Para.	Gertrude Berg-Phillip Loeb	May, '50	76m	Apr. 29	278	A or AYC	A-1 Good
Solden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	Dec. 1, '50	96m	June 24	(S)358	AY	A-1
Solden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	June, '50	82m	June 3	321	AYC	A-1 Very Good
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	July 15, '50	91m	June 17	346	A	B Good
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds						
Great Missouri Raid, The (5013)								
(color)	Para.	Wendell Corey-Macdonald Carey	Feb., '51	85m	Dec. 9	605		Excellent
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		Fair
Guilty of Murder	Reolart	George Sanders-G. Fitzgerald (reissue)	June, '50	80m	Aug. 18, '45	2598		Good
(formerly The Strange Affair of Uncle								
Harry)								
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1 Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1 Good
Guns 'n' Blazin'								
(formerly Law and Order)	Reolart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56		
Gypsy Fury	Mono.							
(formerly Wind Is My Lover) (Swed.)	Reolart	Viveca Lindfors-Christopher Kent	Not Set	94m	Aug. 9	(S)406		
Gypsy Wildcat	Reolart	Maria Montez-Jon Hall (reissue)	June, '50	75m	July 12, '44	2041		Good
HALLS of Montezuma (color)	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2 Superior
Hamlet (Brit.) (Spl.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17) 417	AY	A-2
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1 Very Good
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2 Very Good
Harvey (107)	Univ.	James Stewart-Joseph Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2 Excellent
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m				
Her Wonderful Lie (Ital.) (343)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B
Here come the Co-Eds	Reolart	Bud Abbott-Lou Costello (reissue)	June, '50	90m	Feb. 3, '45	2297		Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2 Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Willis	Sept., '50	81m	Aug. 12	434	AY	A-1 Good
High Stakes	20th-Fox	George Raft-Coleen Gray	Mar., '51					
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2 Fair
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546		
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2 Good
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	355	AYC	A-1 Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2 Very Good
Holy Year at the Vatican, The	Astor	Richard Rav. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1 Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1 Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1 Average
House of Dracula	Reolart	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, '45	2746		Average
House of Frankenstein	Reolart	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Hue and Cry	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		Very Good
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S)358	AYC	A-1
Hunt the Men Down	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641		Fair
I KILLED Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1 Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		Fair
I'd Climb the Highest Mountain								
(color)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51		Dec. 30	(S)643		
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2 Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	601	AYC	A-1 Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1 Good
Iniquitous Trail	UA	George Montgomery-B. Marshall	June 16, '50	85m	June 10	329		A-1 Very Good
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2 Good
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		Fair
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1 Very Good
Jetpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2 Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle								
(5117)	Mono	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m				
Jungle Stampede (4922)	Rep.	George Breakston-Yorkie Coplen	July 29, '50	60m	Aug. 5	414		C Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1
Kansas Raiders (color) (104)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 28	208	AYC or AY	A-2 Good

## TITLE—Production Number—Company

## Stars

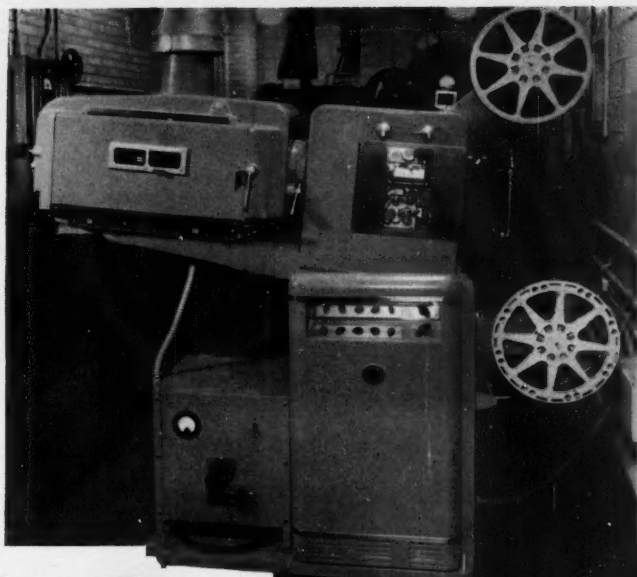
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Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY		Good
Kim (color) (115)	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1	Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Not Set	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		B	Very Good
Korea Patrol	ELC	Richard Emory-Teri Dunne	Jan. 15, '51	57m	Jan., '51	654			Average
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1	Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1	Good
Law of the Badlands	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642			Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	581			Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lemon Drop Kid (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr., '51		Jan. 6	(S) 654			
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2	Good
Life of Her Own, A (101)	MGM	Lena Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30			
Lightning Guns (361)	Col.	Charles Starrett-Smile Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1	Fair
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2	Average
Lorna Doone (color)	Col.	Barbara Hale-Richard Greene	Mar., '51		Nov. 4	(S) 555			
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538			Good
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC		Very Good
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1	Excellent
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B	Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S) 358	AYC	A-2	
"M"	Col.	David Wayne-Howard De Silva	Mar., '51						
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350	AYC	A-2	Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	845			Good
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S) 554			
Madeleine (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	487	A	B	Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A	A-2	Good
Magnificent Yankee, The	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	89m	Nov. 18	569		A-1	Very Good
Man Who Cheated Himself, The	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Mating Season, The (5016)	Para.	Gene Tierney-John Lund	Mar., '51	101m	Jan. 13	661			Excellent
Man, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Merry Monarchs, The	Realtor	Donald O'Connor-Ann Blyth	(reissue) June, '50	91m	Aug. 19, '44	2053			Good
Military Academy (210)	Col.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Millman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1	Good
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B	Good
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1	Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1	Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2	Average
Motor Patrol (4923)	Lippert	Dan Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mr. Universe	ELC	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Dec. 30	(S) 644	AYC		
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B	Good
Mudlark, The	20th-Fox	Irene Dunne-Alac Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	98m	Aug. 26	449	A or AY	B	Excellent
My Brother, the Outlaw (formerly, The Tiger)	ELC	Mickey Rooney-Wanda Hendrix	Feb. 7, '51		Dec. 30	(S) 644			
My Forbidden Past	RKO	Robert Mitchum-Ava Gardner	Mar. 31, '51						
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Talar	(reissue) Feb., '51	76m					
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1	Good
NAGANA	Realtor	Tala Birell-Melvyn Douglas	(reissue) Aug. 15, '50	74m	Jan. 7, '33	27			
Naughty Ariette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S) 359		B	
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51		Dec. 30	(S) 643			
Never a Dull Moment (106) (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1	Very Good
New Mexico	UA	Law Ayres-Marilyn Maxwell	Not Set		Dec. 30	(S) 644			
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329			Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1	Good
ODETTE	Lopert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653			Very Good
Of Men and Music	20th-Fox	Concert Package	Not Set	85m	Nov. 25	590	AYC	A-1	Very Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2	Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alac Guinness	Jan. 18, '51	115m	June 26	(S) 4219			
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
One Minute to Twelve	ELC	Lars Hanson-Gunnell Brostrom	Oct. 1, '50		Dec. 30	(S) 644	AYC	A-2	
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average
Operation Disaster	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661			Very Good
Operation Pacific (013)	WB	John Wayne-Patricia Neal	Jan. 27, '51	111m	Jan. 13	661			Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634			Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outlaw Gold (4954) (formerly Massacre Valley)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m	Nov. 11	(S) 562			
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Aug. 26	450	AY	B	Good
Outrage (103)	RKO	Mala Powers-Tod Andrews	Aug., '50	75m					
PAGAN Love Song (color) (112)	MGM	Ether Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good
Pancho Villa Returns	Hispano Cont.	Leo Carrillo-Ether Fernandez	Not Set	95m	Nov. 4	554			Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov. '50	69m	Nov. 11	561	A	A-2 Fair
Payment on Demand (formerly Story of a Divorce)	RKO	Bette Davis-Barry Sullivan	Feb. '51		Oct. 21	(S)538		
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July '50	78m	June 17	346	AYC	A-1 Good
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept. '50	87m	Aug. 19	441	AYC	B Good
Pink String and Sealing Wax	Pent.	Gogie Withers-John Carol	Oct. '50	75m	Oct. 21	537		B Good
Place in the Sun. A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S)479		
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan. '51	53m	Jan. 13	(S)662		
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. '50	74m	Jan. 6	654		B Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov. '50	78m	Nov. 18	670	AYC	A-2 Good
Pretty Baby (004)	Univ.	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662		Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Parkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2 Fair
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1 Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51		Jan. 6	(S)654		
Queen of Spades	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m				
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1 Good
Red Badge of Courage, The	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51					
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redhead and the Cowboy, The	Para.	Glenn Ford-Rhonda Fleming	Mar. '51	82m	Dec. 16	614		Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1 Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)539		A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1 Good
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Mar. '51	72m	Dec. 9	606		A-2 Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51			347	AYC	A-2
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2
Right Cross (104)	MGM	John Allyn-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1 Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	582	AYC	A-1 Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov. '50	67m	Dec. 9	606	AYC	A-1 Good
River Gang	Realtar	Gloria Jean-John Qualen	Oct. 15, '50	64m	Sept. 15, '45	2645		Fair
Rock Island Trail (color) (4914)	Lippert	Forrest Tucker-Adelle Mara	May 18, '50	83m	Oct. 7	509	AY	A-1 Good
Rocketship XM (4904)	Univ.	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1 Good
Rocking Horse Winner, The (Brit.) (982)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2 Very Good
Rocky Mountain (008)	WB	Erol Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1 Very Good
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov. 15, '50	85m	Dec. 30	641	A	B Fair
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July '50	80m	June 17	347	AYC	A-1 Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	Good
Royal Wedding (color)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51					
Rustlers on Horseback (4968)	Rep.	Allen Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1 Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1 Good
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733		Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2 Excellent
San Francisco Docks	Realtar	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44		
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1 Good
Second Chance	PFC	Ruth Warwick-John Hubbard	Not Set					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan. '51	77m	Dec. 16	614		Average
Second Woman, The	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	AY	A-2
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2 Very Good
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb. '51	104m	Oct. 21	838		B Very Good
Seven Days to Noon	Maylux	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanna Dru	July '50	102m	July 15	389	A or AY	A-2 Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	A-2 Good
Short Grass (AA-18)	AA	Red Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613		Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m				
Side Show (4924)	Mono.	Don McGuire-Tracy Roberts	June 18, '50	67m	June 17	347		A-1 Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1 Good
Sierra Passage (formerly Trail Dust (5107))	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S)390		B
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Feb. 14, '51					
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2 Good
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A	Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 15, '50	62m	July 22	398	AYC	A-1 Good
So Long at the Fair (Brit.)	ELC	Paul Simmons-Dirk Bogarde	Mar. 29, '51	90m	Dec. 30	(S)644	AY	
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2 Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S)539		
Sound of Fury	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2 Excellent
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2 Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39		
Spirit of Notre Dame	Realtar	Law Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28		
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1 Good
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		Fair
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2 Fair
State Secret (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	AY	A-1 Good
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653		Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2 Good
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	93m	Dec. 9	605		A-2 Excellent
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Sugarfoot (color)	WB	Randolph Scott-Adelle Jergens	Not Set		Jan. 6	(S)654		

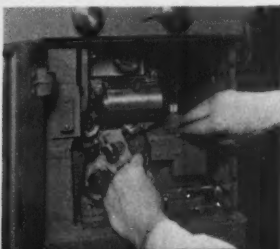
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Page	RATINGS		
				(S)	Synopsis Issue		Nat'l Groups	L. of D.	Herald Review
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	107m	Aug. 12	434	AYC	A-1	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shaw	Jan. '51	71m	Nov. 4	584	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug. '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1	Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton-Ella Raines	(reissue) June, '50	85m	Dec. 30, '44	2249			Excellent
Sword of Monte Cristo	20th-Fox	George Montgomery-Paula Corday	Feb. '51		Jan. 13	(S)662			
TAMING of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m			A	B	
Tangier	Realart	Marla Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril	RKO	Lex Barker-Virginia Huston	Mar. 10, '51						
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51						
Texas Dynamite (266)	Col.	Charles Starrett-Smilely Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642			
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51						
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen)	20th-Fox	Charles Boyer-Linda Darnell	Mar., '51		Dec. 30	(S)643			
This Side of the Law (926)	WB	Vivica Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
3 Desperate Men (5009) (formerly 3 Outlaws)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51						
Three Guys Named Mike	MGM	Jane Wyman-Van Johnson	Mar. 9, '51						
Three Husbands	UA	Evelyn Williams-Louis Erickson	Nov. 17, '50	105m	Nov. 11	562	A	B	Good
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Timber Fury (066)	ELC	David Bruce-Laure Lee	June, '50	63m	Oct. 21	(S)538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1	Good
Tomahawk (color)	ELC	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Hunts Hall	Aug. 13, '50	66m	July 15	(S)390			
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50		Dec. 30	(S)642			
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexican Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613		A-2	Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2	Fair
United States Mail	Para.	Alan Ladd-Phyllis Calvert	Not Set		Jan. 13	(S)662			
VALENTINO (color)	Col.	Tony Dexter-Eleanor Parker	Not Set		Nov. 4	(S)554			
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color)	MGM	Burt Lancaster-Robert Walker	Feb. 23, '51						
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Not Set	79m					
Vigilante Hideout (4966)	Rep.	Allan "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	Feb. 1, '51						
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-1	Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	ELC	Robert Preston-Matha Scott	Mar. 22, '51						
When the Daltons Rode	Realart	Randolph Scott-Brod. Crawford	(reissue) June, '50	80m	Aug. 3, '40	38		A-2	Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	ELC	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
White Heather	Stratford	Ray Millard-Patricia Roc	Mar. 8, '51		Dec. 30	(S)642			
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644			
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
Woman on the Run (932)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good
Wyoming Mail (color) (931)	Univ.								

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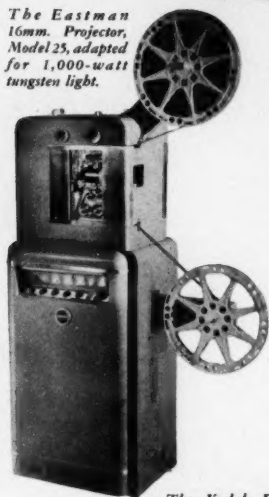


Left, the Eastman 16mm. Projector, Model 25, brings 16mm. projection to the professional level. Shown here, adapted for arc illumination, permanently installed alongside 35mm. equipment.

Below, working parts of the film movement mechanism are in constant view of the operator... readily accessible for threading and cleaning.



The Eastman 16mm. Projector, Model 25, adapted for 1,000-watt tungsten light.



The Kodak Projection Ektar Lens, in a choice of four focal lengths, insures superior screen image.



East Coast Division  
342 Madison Avenue  
New York 17, N. Y.

*Engineered to the Most Exacting  
Professional Standards*

## The Eastman 16mm. Projector, Model 25

Exhibitors of 16mm. motion pictures have long needed a professional quality sound motion picture projector designed for permanent installation and capable of continuous, trouble-free performance.

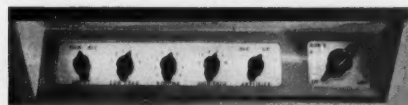
The Eastman 16mm. Projector, Model 25, fills this need. It is designed for permanent installation. It delivers flawlessly brilliant screen images of top theatrical calibre. It gives assured trouble-free performance on a continuous year-round exhibitor's schedule.

The Eastman 16mm. Projector, Model 25, can be installed fitted for tungsten illumination or arc-lamp illumination.

There is a wide choice of accessories which allows you to assemble a complete, permanent installation tailored for your present and future needs. Superb projection optics, completely Lumenized, are furnished by the 2-inch,  $f/1.5$  Kodak Projection Ektar Lens, as standard equipment.

When you want professional, trouble-free, continuous-duty, 16mm. sound projection, specify the Eastman 16mm. Projector, Model 25. For information and prices, write directly to the Motion Picture Film Department, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y., or any branch office.

**Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y.**



Midwest Division  
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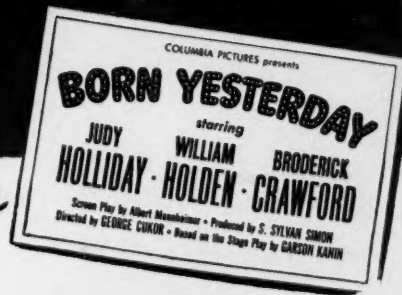
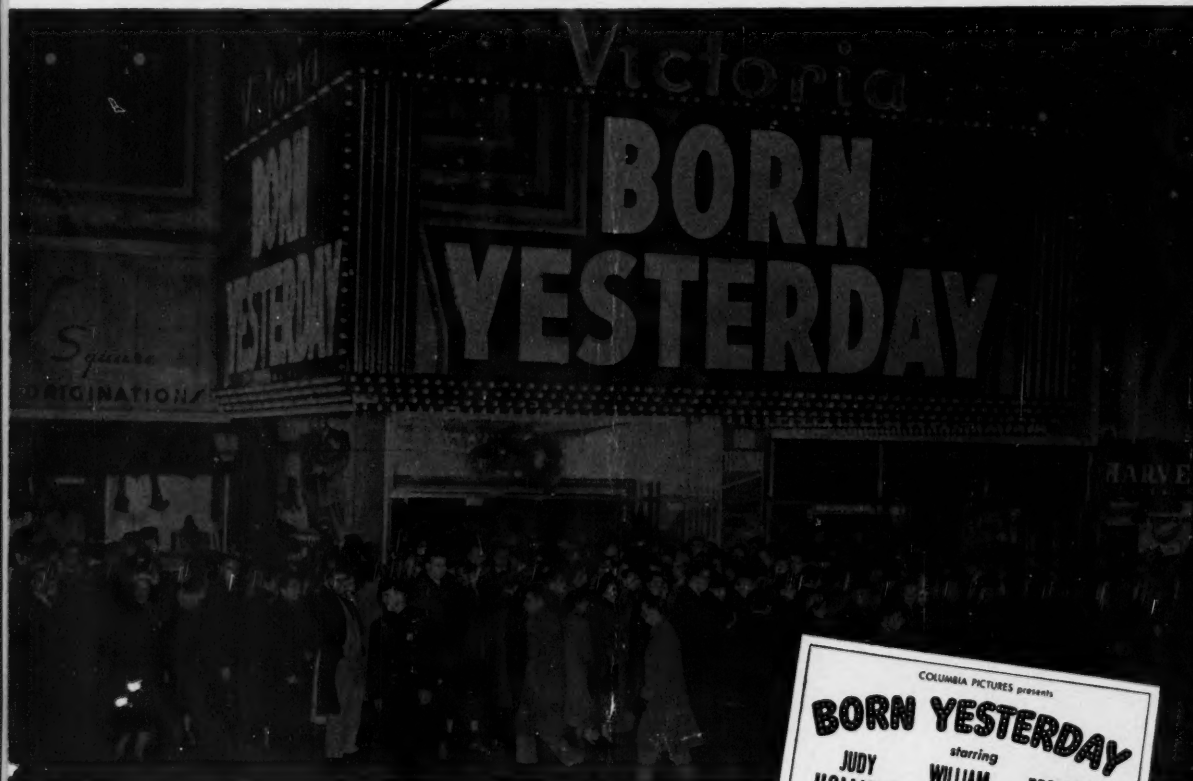
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Hollywood 38, California



A wise man (can't think of his  
name right now) once said

"THERE'S NOTHING WRONG WITH OUR BUSINESS  
THAT A GOOD PICTURE CAN'T CURE..."

... And when it's  
a VERY good picture...



RUN, don't walk, to COLUMBIA for